

At the Theatres.



Charles Wyndham's entrance at the Union Square Monday evening was attended with the pleasantest possible circumstances. The audience was large and extremely friendly, and the acting of the star and his admirable company of comedians kept it in a condition of incessant mirthfulness during the entire evening. A jollier performance could not be imagined.

The Great Divorce Case was preceded by F. W. Broughton's charming comedietta, Ruth's Romance. Rose Baker, as the effervescent heroine, deepened the very agreeable impression she created here last season in this part. The young lady is a very intelligent comedienne, whose vivacity and "bounce" are decidedly refreshing. Wilfred Draycott, as Jack Dudley, acted nicely, assisting Miss Baker in imparting zest to one or two long and talky passages of the little piece. H. R. Teesdale, as Captain Milton, was a welcome exchange for Hamilton Astley, who assumed the character last season, and whose Cockney accent and foggy utterance marred this otherwise faultless representation. Mr. Teesdale, moreover, looks and acts like a gentleman.

The merits of Arthur Mathison's roaring farcical comedy, The Great Divorce Case, we set forth on the occasion of its performance by this company at this theatre last season. It is rare that a piece of amusing nonsense belonging to its order will stand the test of frequent inspection, but the fun in the composition is so genuine, and the manner of its presentation so excellent throughout, that renewed acquaintance with it serves to increase its mirth-provoking qualities. Mr. Wyndham on his first appearance was greeted with round upon round of applause, the warmth of the reception showing how firmly he has established himself in the regard of Gothamites. He acted with his accustomed vim and nataralness, the audience punctuating his capital efforts with shouts of laughter. Geoffrey Gordon's misadventures in quest of "live" and a relief from a superabundance of mother-in-law enable Wyndham to give full scope to the irresistibly humorous talents which make him *facile princeps* among modern light comedians of the English-speaking stage. William Blakeley, as Gordon's companion in vice, Samuel Plinkie, gave play advantageously to the eccentricities of speech, countenance and gesture which form his comic stock in trade. Mr. Blakeley's personality is funny, and he has only to go on the stage suitably made up and play himself to convulse the spectators with laughter. He has made himself a prime favorite in this city. George Giddens' capital character acting as Wethersby Grandison and Mr. Teesdale's Sir Francis Hamerton were favorably received. Miss Baker's Mrs. Graham and Miss Norreys' Mrs. Gordon tallied with the general excellence of the whole cast. Katie Rorke, a sister of the Miss Rorke who acted Parker during the previous engagement of Wyndham, played quite as well as her relative and predecessor. Mrs. Phelps, Miss Vining and Miss Curzon distinguished themselves in their old roles. The new acquisition, Miss Stanhope, a prepossessing daughter of Israel, with a pleasant foreign accent, did Lady Hamerton acceptably.

The ladies of the company are all clever. Their acting might be studied with profit by many of our native comedy actresses. But in the matter of dress they are simply barbaric. A more ugly, ill-fitting, inharmonious, unsightly collection of female garments than those worn by Mr. Wyndham's fair assistants it would be well-nigh impossible to gather together. But we can forgive the Englishwomen their ignorance of dressing on account of their knowledge of acting. Contact with their American sisters should teach them how to remedy their *garb* in the matter of costume.

The engagement of Mr. Wyndham will cover four weeks altogether. Brighton, Pink Dominoes and another favorite farcical comedy will be revived. The month should result in the clearance of a heavy profit. Joseph Jefferson follows, appearing as Caleb Plummer, and playing six weeks. Then, in November, the regular Union Square Stock season begins with the production of Buchanan's Storm Heaten.

There was a goodly gathering at the Grand Opera House Monday night to participate in the Troubadours' elucidation of Green-Room Fun. The merry band has undergone some changes since it last appeared in this city. W. G. Daboll, Theodore Hendrix and Fannie Daboll have replaced Lewis Baber, W. W. First

and Marie Hunter. Nate Salisbury as Hoots McCall Forrest, with a new comic song that caught like wildfire, is as broadly humorous as ever. John Webster acts the theatrically inclined clergyman capably, while his former part, Captain Ophylke, is cleverly done by Mr. Daboll. Nellie McHenry, sparkling and bubbling with exuberant spirits, imitates Kitty Plumper with the necessary *chic*. Mrs. Westlake was charming in the capable hands of Miss Daboll. The audience had as much cathartic exercise as they had bargained for, and although the majority of them had seen the Troubadours time and again, it is a question if all of them wouldn't eagerly jump at the chance of spending as many evenings with them again.

During the vacation some good work has been done in revising Mr. Howard's farce. The dialogue has been brightened in spots, the colloquialisms brought down to the latest date, and some new vocal diversions introduced.

Next Monday the stage of the Grand will be occupied by The Silver King.

The audience that greeted George Edgar at the Fourteenth Street Theatre Monday evening was largely composed of friends, and they honored him with respectful attention throughout his efforts to play Othello.

In appearance Mr. Edgar is suited to the part. He has a fine, Forresterian physique, a noble head, and a countenance cast in the tragic mould. But there his fitness for the character ends. His action lacks dignity and grace; his face is as expressionless as a block of marble; his voice is throaty and feeble; his pronunciation is froggy and indistinct.

That Mr. Edgar is a scholar of ripe attainments, that he has studied Shakespeare's play and all pertaining thereto, is evident from the scrupulous correctness of his readings—the exactitude of his elocution. But scholarship is not the first requisite of an actor of tragic roles. The personator of Othello must be a man capable of clothing the Moor in flesh and blood and representing with terrible fidelity the maddest of all human passions—jealousy. The part requires more than intellect. It wants brawn as well as brain. Only a Forrest or a Salvini can subjugate the tremendous obstacles to success in Othello.

Mr. Edgar played the quiet scenes best. Wherever the text demanded force he failed to rise equal to the call upon his virility. The great scene with Iago in the third act went for naught, because it was beyond the actor's reach. But the passages with Ophelia, in the earlier acts, were well done, because they enabled him to display his elocutionary talents.

While by no means a satisfying performance, Edgar's Othello is better than several Othellos with which the public are familiar. In parts that do not require physical power he would doubtless do very well. The support was fair. Mr. Morrison's Iago was a good piece of acting, closely modelled upon Booth's. Miss Wilton as Desdemona was satisfactory. The Rodrigo of W. Davidge, Jr., presented some points of merit.

Richelieu was acted last night. Next week The Romany Rye will begin a week's engagement. After that Her Atonement will come. The great event of the Fourteenth Street season—Fanny Davenport in Fedora—on October 1, is being prepared for.

The Monday night audience at Harry Miner's new People's Theatre presented a different appearance from that of the opening last week. Roland Reed opened in Check to a packed house—a thoroughly representative East side audience in overflow of spirits and boisterous applause. The extravagancies of Dick Smythe were keenly appreciated, and his new song, "I'm a Perfect New York Dude," was an instantaneous hit. The audiences go wild over it. E. E. Kidder has written three encore verses for the song that receive vociferous applause. Of Mr. Reed's support, Blanche Vaughn was conspicuous as Nell. Messrs. Block, Harfoot, Jenkins, and Misses Hastings and Mortimer were excellent.

The perennial Tourists, in their P. P. C., steamed upon the Windsor stage Monday evening, and kept a numerous audience in tears of laughter for two hours and a half. The songs, dances and humorous specialties went in the usual booming fashion, and the several members of the organization won comic honors.

Birch, with his abettors, Leon, Cushman, Slavin, Schoolcraft and Coes and the rest, are facing a crowded auditorium every evening at the San Francisco Opera House. Brightness and originality emphasize the entertainments of this sterling minstrel band.

The second week of the Rankins new Third Avenue Theatre opened auspiciously Monday with the Black Flag, acted by Edwin Thorne's combination. The play has on several occasions received extended notice in these columns. It is a rattling melodrama of the old-fashioned English style, possessing a greater amount of merit than the majority of pieces of the same stripe. It was smoothly acted and enthusiastically received by a large and demonstrative house. Mr. Thorne's Harry Graydon is an even performance, exhibiting commendably the actor's virility and hand-someness and figure. Russell Bassett plays Sam Lazarus quite as humorously and a trifle more leguminously than Nat Goodwin, the origi-

nal of the part in this country. Pretty, precocious Harry Woodruff won all hearts by his sympathetic acting as Ned. This boy, unlike the majority of juvenile professionals, has, we believe, the making of a good actor when he matures. The other members of the company, notably Hennie Stevens and Mrs. Edwin Thorne, acquitted themselves creditably.

Next week Clara Morris will appear here as Camille, specially supported by Manager Rankin as Armand.

Francesca da Rimini at the Star merits the large share of patronage it is enjoying. Although Barrett is a bad actor, he has at last got a part which exhibits him in a favorable manner. It is not Barrett's acting, however, but Mr. Baker's play and its glitter, that draws. —Excelsior continues to packed houses at Niblo's, and every evidence that the spectacle will run through the greater part of the season may be deduced from its present remarkable popularity. The sharks who speculate in the best seats for this theatre still reflect upon the conduct of the house.—Vim, with Neil Burgess, is doing well at Pastor's, amusing those who love uncouth fun. The burlesque circus scene is worth seeing.—There is yet no indication that The Mulligan Guard Ball at the Comique will soon give way to something new. The revival appears to have retained the wonderful magnetic properties of the original production.—Hydium of judicious work, energetically performed, Mr. Kelly is crowding the Twenty-third Street Theatre nightly, where Ferguson disports in A Friendly Tip. Changes which were suggested by the defects of the first representation have been effected, and the piece is now more compact and consistent than it was. However, it has no inherent merit, and cannot but arouse the derision of the thoughtful observer. Mr. Kelly believes thoroughly in his star, and the large audiences which he succeeds in corraling enjoy the performance hugely. This does not prove that the play is a good play; it merely shows that the audiences are lacking in ordinary intelligence.—Tuesday night the Madison Square management commemorated the tenth representation of The Rajah by the distribution of artistic souvenirs. The house was filled and the acting of the piece appreciated. The new play has not been chosen, but an announcement of what will follow the present programme may be expected before a fortnight has elapsed.

The Musical Mirror.



The Merry Duchess, produced for the first time on Saturday last at the Standard Theatre, has one of the best books we ever saw, sparkling with fun and wit, with plot enough to make it go, excellent dialogues and words well fit for music, and well-nigh spoiled by that idiotic and most ignorant vulgarism of so-called localization! Why should a play laid in England bustle with American allusions? Why should a Duchess be apparently familiar with the slang of the American race-track? Why? Because there are always some stupid people concerned in the getting up of plays who think the public as dull as themselves. For all that has been done locally to ruin it, the book is, next to Gilbert's, the best we have had. Clay's music is nice—well scored for the orchestra, melodious and pretty, but not original, for we have reminiscences of Mendelssohn, Schumann, aye, and Sullivan, at every turn of the tune; but the reminiscences are well chosen and deftly placed, so that, although we carry away no very definite recollection of the music, we feel a consciousness of having been pleased, and not offended.

As to the get-up of the piece, it far exceeds anything we have had in English comic opera. The handling of the mass of chorus is something marvellous, especially in the race scene, where the bookmakers all seem to be real actors, and dressed like gentlemen, and looked like gentlemen, too. Mr. Barker, from London, is a trump card as a stage manager and should never be let return to London. He is as far before Charles Harris as butter is better than oleomargarine.

Selma Dolara did excellent well as the Duchess, and sang very nicely. In the race song she left out the high notes; but what of that? The date did them for her. She played the part as certainly no other could have done it here. Miss Lester has spirit and go, but her voice is, though strong, harsh, and her upper notes squeak rather, as if they wanted oiling. Nevertheless, she is bright and earnest, and she also filled her place better than any of our local people could have done; but we do wish she would not speak through her

nose! Harry Diney is very funny as Hethason Sykes, and Edward Connell raises a bad, lumbering sort of part, Farmer Bowen, out of the mire by his characterful acting and sound singing. Mr. Hampshire has a fine, solid tenor voice, which, if he would only study and learn to deliver in a proper manner, would put him high up on the list of chest tenors; at present it is choked with the weeds of bad methods and faulty emission. He is a fine-looking fellow, has a capital voice, and it is well worth his while to learn how to sing. The dresses are really perfect, and the stage-setting a credit to the management.

The theatre itself is marvelously improved, the new oxidized metallic colors prevailing and enriching the decorations. The seats also are perfect. We do not know of any so comfortable in town. The Standard is now a really beautiful and thoroughly comfortable theatre.



La Princesse des Canaries, the new opera comique by Lecocq, now running in Paris, was given for the first time in America on Monday evening at the Fifth Avenue. The attendance was full and fashionable, and the new aspect of the house delighted everybody. The colors employed in the decorations are of a warm but subdued tint, the present style of burnished copper being used freely. The consequence is that a rich tone is spread over the interior which will look extremely comfortable in the Winter, and is pleasant even now. The new entrance on Broadway is a great convenience, and the vestibule leading to the parquet is beautifully decorated, although we think it is a pity that the same style that pervades the body of the house was not carried out in the passage way, which is brilliant with light colors and gold, while the interior is rich with deep tints and copper.

The music of the opera offers no very salient features; the airs are pretty but familiar; the finales weak, and the concerted music mechanical. In fact, one gets the impression that the music was made by machinery. Of course, the composer of Mme. Angot and Le Petit Duc can never write badly. We have none of Millocker's trashy trifling, nor Audran's uneven work to annoy us, but the sparkle and gist of Angot and Le Petit Duc have evaporated. No matter how good the champagne may be, if you leave the bottle too long uncorked the wine will get flat and insipid. M. Lecocq's operatic flask has been uncorked too long, and we advise him to cork up before his flask Italianizes itself into a fiasco. The book is funny, but very, very, very naughty. Mezieres is excellent as General Patagues; but Mezieres is excellent in everything he does, so there is nothing new in that. Duplan played a very important singing part as General Bombardon, and played it admirably, singing it also, strange to say, very satisfactorily. The duet between those two inimitable artists, "Bonjour General Bombardos, Bonjour General Patagues," was applauded to the echo and redemanded till the singers could hear no more.

Mme. Aimée on her entrance as Pepita was welcomed in a manner that must have made her heart rejoice. For full five minutes a continued salvo of honest applause volleyed through the house and a magnificent full-sized easel wreathed with flowers and bearing a square tablet of the like fragrant materials, inscribed "Welcome Aimée," was handed up from the parquet, followed by heaps of other floral devices too numerous to mention. Aimée has improved mightily in appearance during her absence. Her figure has lost that tendency to pinguity that threatened to deprive it of its grace, and she now looks like a pretty young woman of twenty-five at the most. Her acting retains all its spirit and fun, but has gained vastly in repose and refinement. Undoubtedly she is one of the very best comediennes on the stage, especially in her personation of the young English girl was she inimitable. Even her pronunciation of the French language with an English accent was the perfection of comedy, and her English itself was as of one "native and to the manner born." Her singing showed all its former artistic excellence and perfect style. Would we could say that her voice retained its pristine strength and quality; but alas! in that, and that alone, has old Tempus Edax Remum showed his gnawing tooth. Nevertheless the consummate art with which Aimée manages it conceals many weaknesses and tides over many shoals. Aimée is still Aimée, and worthy to be "aimée" of all who care for finished acting artists singing and rare personal attraction.

Mlle. Angèle is, as always, a fine, personable girl, with a strong but rather harsh voice, who sings very well and acts pretty well—an ad-

mirable piece de resistance; but who would be out of place as a *soubrette*. The rest of the support was of level excellence; the stage business such as we see only in French, and occasionally German theatres, and indeed it would do a world of good to our crude operators to go and sit and study the methods of these strangers within our gates. If our comedians would only so far condescend from their pride of place as to take to heart the acting of Messrs. Mezieres, Duplan, Nigri, Lary, Guy and Ducos, we should have more genuine comedy and less clowning than we are favored with at present. What an example is Mme. Delorme, for instance, of real art triumphing over time, figure and a bad part. As Catarina she has no real opportunities, but she makes them by the force of talent and thorough knowledge of her business. How Ducos makes the small part of the Sergeant stick out as a prominent character, merely by his manner of carrying his body. How the new comic tenor, Lary makes the part of Inigo seethe with quaintness of humor. Why do we never see such work on our own stage? We have better singing sometimes—better, or at least more gorgeous dressing, sometimes; but such acting never, except from Fred Leslie, Ryley and Howson—in parts that fit them, be it understood—while here on the French stage we have it in Mezieres, Duplan, Ducos, etc., in parts that they fit themselves to; which makes all the difference.

The attendance at the Casino knows no decline, and we opine that Prince Methusalem will keep The Beggar Student off his throne for many a day yet. Mr. McCaul has got a treasure in Fred Leslie, who made the most favorable impression when he was here before that any one has done for long years. We welcome him back heartily.

Heart and Hand, at Daly's Theatre, is a really admirable production. Mr. Sweet has established himself as a baritone of the first order, and indeed the cast is of a general completeness that is very pleasing. The chorus is exceptionally well trained and well looking, and the costumes most appropriate and tasteful.

The Accident on Monday.

The catastrophe at the Fourteenth Street Theatre Monday morning was one of those mishaps which, after they are over, people thank chance they were not worse.

The accident occurred at 12 o'clock. Edgar and his company were rehearsing Othello. The second act was going on, and that point had been reached where the troops prelude Othello in the scene entering the town of Fumagasta, in making the entrance a bridge, raised from the stage, had to be crossed. This bridge had been in use many years, and it had borne many times the weight put on it Monday. The supers and some of the actors were crossing. Suddenly and without warning the bridge broke in the centre and precipitated thirteen people, men and women, into the cellar beneath.

The confusion was intense. No one knew the extent of the disaster, and for a moment it was thought several lives had been lost. Before Manager Colville, who was in front of the house, got on the stage, Mr. Edgar and others were extricating the fallen people from the debris. Mr. Edwin Price, who was in the theatre, Mr. Rozenquest, assistant manager, and others assisted in the work.

It was found that the injured were Frederick Price (brother of Edwin Price), who had been directing the supernumeraries; Mrs. Kate Le Forest, J. N. Bradley, Thomas Mulligan, Kate Burns, August Nelson and Thomas Ryan. All of the people except Mr. Price were auxiliaries. The actors and actresses escaped unscathed. Ambulances removed the injured to their homes or to hospitals, and Mr. Colville placed every assistance at their disposal. All were doing well yesterday except Frederick Price, who lies at St. Vincent's Hospital. He sustained a compound fracture of the ankle and a rupture of a large blood-vessel, from which blood exuded. He has a private room, nurse and special physician, and everything is being done by his brother Edwin for his comfort. His life is in no danger, but it is feared by the surgeons that amputation of the leg below the knee will be necessary.

No reason for the accident can be assigned. The timbers of the bridge were sound and had been in use a long time. Mr. Colville says it is entirely inexplicable, since much greater burdens have been placed upon it.

Nearly \$200 were spent in getting the Central Lights of London company started on its travels last week. The first stand was Southville, O., the 3d. Before leaving it was discovered that the new car for scenery was one and a half inches too high for the tunnels of the Pennsylvania road, and one of last season's old cars was sent for, but several boxes delayed it, so that the opening performance was not over until nearly 1 o'clock. These new cars, invented by Mr. Collier, are models of convenience. There are four, one for each company, two of them being built this season, at a cost of nearly \$2,000 each. They are sixty feet long, covered, and have doors in one end which open to admit the scenery trucks, two to each car. The other end resembles a passenger coach, and is used to accommodate the two carpenters who travel with the scenery. The scenery is carried on the station and up skids into the car, leaving the scenery from rough handling and gaining much valuable time. It costs twenty-five cents a mile to transport these cars.

By way of contemporary interest, a near associate of our late President states in a recent communication that a great deal of Abraham Lincoln was bottomed on William Shakespeare. If there ever was a man who lived up to his times and who carried the people in his heart, it was Abraham Lincoln. As a earnest of the iconoclastic and brigandish treatment of certain literary heretics, we are pleased to see that the Bishop and Council of Suffolk-upon-Avon strenuously oppose the exhumation of the remains of Shakespeare, and that Sir William Harcourt, the Home Secretary of England, has expressed a determination to prevent the projected desecration. May the example of these right-spirited officials be accepted in America in a resolution to squelch all desecrators of the true genius of the drama.



Illustration: The author of the play, called La Justice, to Joseph Brooks, Elie Elster and Frank Weston.

On Tuesday morning Mr. Casuran read the play by Parodi, called La Justice, to Joseph Brooks, Elie Elster and Frank Weston. My readers will recollect that this is the play which Mr. Brooks bought while in Europe last Summer, and in which he had intended to star Miss Elster. As the purchaser does not understand French, he was able to form no accurate idea of his acquisition until Mr. Casuran read the English translation the day before yesterday. It was then decided that Miss Elster should not be brought forward in it this season. The reason is simply that the play requires a mammoth cast, a star cast, and the most magnificent mounting, none of which requirements Brooks and Elster are prepared to accord it just now. The enterprising firm have another drama (The Pavements of Paris) which demands exactly similar treatment. They are looking about now for a theatre with a stage sufficiently commodious to do it properly. Under the circumstances, therefore, La Justice may wait until the owners can do it justice. Miss Elster will appear in a repertoire of favorite pieces, and as I understand the leading part in Parodi's play is more on the tragic than the emotional order, the determination of the powers that be to retain it for future use may be fortunate for her.

Mr. Casuran tells me that the text of La Justice lent itself very readily to translation. French is a language that does not suit the purposes of tragedy. Where subtlety and delicacy of wit and sentiment are required the Gallic tongue is unexcelled, but English adapts itself most satisfactorily to the uses of tragedy. For this reason it is frequently the case that translations of French dramas of superior calibre are really better than the originals. Mr. Casuran thinks it is so with La Justice, and he feels confident that, given the sort of production it demands, its success will be great.

Colonel Theodore Morris was one of the pioneer combination managers. We were chatting Tuesday evening on the subject of the assumption of the stock system and the abandonment of the combination plan. The worthy Colonel delivered himself as one who spoke by the card. "I was the first to import the combination style of management," said he, "when my wife toured the country between New York and New Orleans, flying a banner on which was inscribed the motto, 'All the year round.' They used to laugh at me then and say that my plan of operations would never be adopted. But I knew better. After events showed that I was right. Now no one is more opposed to the combination business than myself. It must go and give place to the old regime."

True, the system has had some pernicious effects, but on the whole it has served the profession well. Never before it came into vogue did the theatrical interests of this country acquire such a vast importance as they have assumed since. It has developed the resources of the profession, built opera houses in nearly every town in the nation, given employment to hundreds of people, and placed the opportunity of enjoying the pleasures of the theatre within the grasp of millions who never possessed the privilege before. As a factor in expanding the dramatic field in the United States it has fulfilled an important mission. But its benefits have been chiefly of a commercial nature. They have given no impetus to the stage viewed from an artistic standpoint. There can be no doubt that the system is declining in popularity; but this is simply the result of its having been run into the ground. It is now descending to its proper level, and will be confined to a reasonable and stable limit. The combinations are materially reduced in number this season, but it will be noted that those that have fallen by the wayside are those that deserved to die. The survivors have survived, and first-class organizations will always find profit and success in pursuing the old lines. There will be still fewer combinations and still more stock companies, but a just percentage of the former will last as long as the latter endure. The revolution that is quietly taking place will result not in the overthrow of a scheme that has many good features, but in its establishment upon a rational and substantial basis.

Paul de Belleville looks well and happy. He

says he isn't bought yet, and isn't likely to be. He proposes to remain in America for the rest of his natural life, as it may be inferred that the thought of some people to drive him from the country were as harmless as the songs of little birds.

A certain writer, whose name appears conspicuously every week as "associate editor" of a dramatic paper printed in this city, contributes New York letters to one or two out-of-town journals. In this capacity he corresponds with the Saint Paul and Minneapolis Pioneer Press. A well-known star, now travelling out West, sends me a copy of that publication of recent date, containing an article on the Bangs-Leonard episode, with the following paragraph marked:

It is a hard matter for enthusiasts to defend a profession which is absolutely rotten to the core. Scarcely a month passes without some noisy revolution of the stage, and those of us who are on the inside go to sleep, and those of us who are on the outside go to sleep, and those of us who are on the inside go to sleep, and those of us who are on the outside go to sleep.

That a respectable paper should print such a lot of lying libels on the profession surprises me; that they represent the sentiments of the individual from whose scurrilous and illiterate pen they emanated has long been apparent, and excites no wonder. I shall not insult my readers by advancing facts to refute the insolently mendacious statements of this pitiable penny-a-liner—they are beneath contempt. I merely reproduce them to show how deserving of professional recognition and support is this man who exists on their bounty. As that bounty for some time has been decidedly scant, it is only fair to suppose that the profession is not so "absolutely rotten" that it is unable to appreciate at his real valuation this presumptuous chap who claims to be "on the inside," and who dwells in a very fragile hovel of his own making. That he should collect and disseminate "nasty revelations of the stage" in sheets congenially nasty is quite natural and to be expected; but a reputable journal like the Pioneer-Press should not engage in that sort of business.

Henry French and Harry Mann were on the train that was wrecked on the Long Island Railway, Tuesday evening. Mann escaped unhurt. French was sitting in the parlor car where several people were killed, but, with his usual good luck, managed to escape scot free. He was going about yesterday with a handkerchief held before his mouth to keep out the damp and conceal a cut on the upper lip, which caused that member to swell considerably and alter the expression of his ruddy countenance. He describes the scene of disaster as something terrible, and solemnly affirms that he will confine his car travels hereafter to the street line running between his office and Delmonico's. Telegrams of congratulation from Henry's multitude of professional friends are now in order.

Last evening's Telegram contained a very fishy dispatch from Paris stating that the great Coquelin will visit America next season, bringing over a company to play six weeks in New York, Boston and Philadelphia. Too thin. Coquelin isn't such a fool as to sacrifice his fat position at the Theatre Francaise for a few weeks' engagement in this country, which could not possibly bring him in enough to defray the salaries of his actors and the expense of fetching them out here. The Telegram has printed the same dispatch on two or three former occasions, and each time prompt denials have come from Paris, with the further information that the rumor was utterly unfounded.

My clever contemporary, who makes the lively Referee's dramatic department fairly phosphorescent with sly wit, insinuates that Sherry Corby's recent interview in THE MIRROR consists chiefly of whoopers, and that he has not placed The Red Pocketbook at Drury Lane. Now it happens that I know Corby, and "Carados" doesn't. Corby is the soul of truth—he was spanked when a youngster for cutting down a cherry orchard. He still shows the hatchet, and I have no doubt bears the scars.

Furthermore, "Carados," in the same scroed, interprets another MIRROR interview after his own fashion. Says he:

Not Goodwin—husband of Eliza Weatherly—who has not long left our shores, is reported to have said to an interviewer that he would not star here for anything, and that the English people don't want American actors. Not in truth, as I "scooped" the British. The secret of his sourness comes out in a later statement, which ran like this: "No one seemed to know or care anything for me." Then he added: "The Union Square people don't know how fortunate they are in having Charles Warren alone. He would never do here, and his ideas of salary, etc., are away up above the bounds of common sense. They are all the same way."

My very much esteemed contemporary is entirely too penetrating, and altogether too unkind to good-humored Nat.

I read a MS. play the other day. I don't often do it, but in this instance I was repaid for the trouble. The piece is called Only a Woman's Heart. The title caught me, for I had doubted the existence of such an article ever since the days when, with a taste for medical studies, I set to work in a college dissecting room on a promising female "subject" and found there was no heart in the place where the heart ought to be. Medical sages said it had been removed by the post-mortem doctors, but I was incredulous, and have been up to date. But I am getting away from the play. It is American all through. It is

strongly emotional, but there is a side (human) to the way of "comedy" strictly sentimental. The type of the leading character is one, I think, new to the stage. It was written by an actor of reputation, who has also had experience in stage management. He has caught the popular spirit essential to success in a play of this kind, and I am confident if the play when produced is not a go. I should like to give a condensed account of the plot, but I am bound by the author's wishes to secrecy on that point.

Professional Dilemma.

—Daniel Murray is at his home in Montreal.
—Randolph Murray has joined Knight's company.
—C. B. Bishop is to produce a new play this Fall.
—The Vokes Family will not take the road this season.

—Januszek opens at the Grand Opera House Nov. 19.
—Manager Frank Gray returned to Memphis last week.

—Sydney Rosenfeld left England for these shores on the 5th.
—Frank Campbell has been re-engaged by Robson and Crane.

—Fred Roberts and wife have joined Rice's Pop company No. 2.
—Edgar Strachan is business manager of the Albee company.

—George Hawthorn will remain at the Boston Bijou this season.
—Joseph Levy will leave the city this week in advance of Barrett.

—Ben Stern has joined one of the Brooks and Dickson companies.
—Manager Miles, of Cincinnati, will be in town next Wednesday.

—W. H. Crane came to town Saturday to see The Merry Duchess.
—L. E. Spencer, the Galveston manager, has returned to his Texas home.

—Miss V. Brooks remains with the Januszek company this season.
—Harry Thorp will manage Leavitt's Rents-Santley company No. 2.

—A pirate company in the West is playing Esmeralda under the title of Miralda.
—Nobody's Claim played a very profitable engagement at the Windsor last week.

—George S. Knight's company leave for Rondout the latter part of the week.
—Edith Everlie, late of the Wilbur Opera company, has retired from the stage.

—Eugene Clarke has been engaged as principal tenor of Rice's Opera company.
—George H. Nichols has joined Gran's Opera company as musical director.

—Minnie Walsh is at present at Pawtucket, R. I. She will not travel this season.
—Ida Jeffreys has brought a suit against Mme. Januszek for breach of contract.

—W. S. Morse, ex-manager of Tabor's Opera House, Denver, was in town last week.
—There was no Vin matinee Saturday, owing to a cold contracted by Mr. Burgess.

—Robert B. Percy has been engaged by Robert Miles for Josephine Riley's support.
—William West and Bessie Grey, of Gran's Opera company, are engaged to be married.

—Nettie Abbott is playing a short engagement with the Kraly Enchantment company.
—Samuel Kingsley will remain manager of the National Theatre, Washington, another season.

—Paul Arthur and wife (Emma Carson) will remain with the McCaull Opera company this season.
—Anna Locke, last season with the Januszek company, has joined Maggie Mitchell's company.

—Charles H. Day is representing the advance interests of George H. Adams' Humpty Dumpty.
—T. W. Keene has accepted a new version of Louis XI. from the pen of a St. Louis journalist.

—Rose Eytinge is rehearsing at the Twenty-third Street Theatre. She opens at the People's Theatre 24th.
—William Irvine has been appointed manager of the new Oshkosh (Wis.) Opera House by R. B. Marsh.

—Alonso Hatch has been engaged to take the place of Eugene Clarke with the Gran Opera company.
—Charles L. Graves has just finished a new play, The Harvest Storm, which he will produce in October.

—Thatcher, Primrose and West's Minstrels were in town Sunday, en route from Philadelphia to Washington.
—Salmi Morse has declined the offer made him by Peyser and Wing to lecture on their Passion panorama.

—Thaddeus Shine was engaged on Saturday by George S. Knight. He was last season with John A. Stevens.
—W. W. Kelly received notice from the police officials last week to discontinue paving the streets with Duke dodgers.

—Charles Coghlan and Florence Gerard sailed for New York on the 5th, and will arrive the latter part of this week.
—James Taylor and Selina Rough, of McCaull's company, are to be married previous to the company's going to Boston.

—M. B. Leavitt is organizing a Rents-Santley company No. 2, which will take the road the latter part of this week.
—John Mackey, of San Francisco and Paris (the Silver King), had a stage box at the Fifth Avenue Theatre on Monday night, which was occupied by Mr. and Mrs. Florence, "Larry" Jerome, Howard Paul and several ladies.

—Adelaide Cherie and Camille Kinsey are making much fame for themselves and money for their managers through the South in a Farmer's Daughter. One of the papers styled them "the Rival Beauties," and the title has followed them since and is causing comment.

—Some very neat printing is finished for Edwards' Folly company in Moths. One colored lithograph, representing moths in miniature, is particularly effective. It was designed by Manager Coleman.

—Manager Kelly calls Carrara his vegetable company.
—The months of Oct. 14 and Nov. 15 are open at People's Theatre, St. Louis.

—Robert Reed will spend the remainder of the month in touring New York State.
—Mlle. Fernandez is expected to arrive the 17th, and may join the Mitchell road company.

—The Elie Elster company begin rehearsals at the Standard Theatre next Monday at 10 o'clock.
—Mlle. Arid, who has been quite ill in Halifax, is sufficiently recovered to shortly resume her flying career.

—Edwards' Folly company began rehearsals Monday at Cleveland Hall, but have transferred them to the Comstock.
—A company is being made up by Brooks and Dickson to support Daniel Harrison in an American tour to begin in November.

—The Collins-Marchmonts are playing to large houses at the Julian Wilson, Brooklyn. They go to Newark next week.
—Hindes-Harison has joined one of Rice's Pop companies. The new last season a member of Rice and Collier's Opera company.

—Rose Eytinge's company began rehearsing Rose Mitchell, Monday, at the People's Theatre. It is to follow Jan on the 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st.

—Man Freeman and Joseph Freeman are adapting a new piece, Jan and Co., from the German, for W. J. Fennell, to be produced next season.
—Alfred Brown will shortly bloom as a star in a drama bearing the sturdy title of Tough and True, said to be from the pen of Fred Lyner.

—Disunion between Manager Dams and the moneyed backer has resulted in the former's resigning the management of the American Opera company.
—Prof. Castaneda went to Philadelphia Monday to superintend rehearsals of his new opera, Lieutenant Helena, which will be produced about Oct. 2.

—Edwin Price and Marc Klaw have had an offer sent apart for their use at the Fourteenth Street Theatre, where the interests of Feders will be looked after.
—Kate Foley, who has been with John Ince's party during the Summer, returned from Chicago Monday to arrange her tour with Edwards' Folly company.

—Daly's company will arrive from Philadelphia Sunday and answer a call Monday morning at the home house, when an allotment of parts for the new piece will be made.
—Leonard S. Outram's new tragedy, Galio, was "tried on a dog" by Frederick Warde, at Ashland, O., on Sept. 8, and Mr. Warde will give it a permanent place in his present repertoire.

—The Grand Central depot was a scene of theatrical activity Sunday afternoon, when The Roman Rye, Her Attestment, Fun on the Bristol and three other companies, two variety, left for various destinations.
—"The Carrollton" is recommended as a retired abiding-place for professionals tarrying in Boston. It fronts the Public Square, and is within a few minutes' walk of the theatres. Special rates are given the profession.

—Oct. 15, and not Oct. 1, is the date of the opening of Hyde and Bohman's new theatre by the T. P. W. Minstrels. Knowles and Morris, of the Brooklyn Grand, are the managers and bookers. Colonel Morris will attend to the bookings.
—The Roman Rye is playing to very large houses at Haverly's Theatre, Brooklyn. At the Grand Opera House Manager Knowles and Georgia Cayvan head a strong company in Divorce. Hearts of Oak is drawing well at the Park.

—A telegram from San Francisco dated Sept. 8, addressed to Charles Frohman, Palmer House, Chicago, reads: "Just entertained Henry Ward Beecher, Palace Hotel, with pickaninies and baby. Immensely pleased."
—The Majestons made enough to get out of town, which was lucky. Ed. Chapman severed his connection with them, and will be heard this week in The Mascotte and Patience in and near Freshford, N. J., with the New York Opera company.

—The Lillian Spencer company is in Pennsylvania doing the one-night stands. Miss Spencer is receiving flattering notices for her performance of Cora in The Creole (Article 47). The dates of the company for next month are laid in the South.
—A curious effect said to be produced by the play Young Mr. Winthrop is that it has brought about the reconciliation of many estranged couples. Several dozen such affairs occurred while the play was running in New York, and E. M. Roberts reports a similar case in Louisville last week.

—Lizzie Harold has apparently made a hit in The Princess Chuck. In St. Joseph, Mo., especially, the ladies paid her pleasant social attention, and attended their admiration for her maternal qualities by sending her a mammoth bouquet containing a silver rattle.
—Willis Ross, William Stafford's manager, has been the victim of shabby treatment at the hands of Harry Dickson, the comedian of his company. Dickson is in his native England, and was daily expected to arrive and take his place in the company. The day before rehearsals were to begin, last week, a letter was received from Dickson saying that he had made a hit in The Danites and had decided to remain abroad. He had called Mr. Willis on his way out, but he had been found. As it is, the manager has been put to trouble and extra expense in finding a comedian to fill the comedian's place. The letter was a refreshing specimen of coolness.

—Charlotte Thompson's new play, by Harry Marshall, entitled The Romanoff, will be given a Metropolitan hearing at the Twenty-third Street Theatre on the 24th. Concerning the source of the play there have been a variety of conjectures. Some have pronounced it a version of Fedora; some have discovered in it suggestions of La Dame de la Rue de la Paix, and others assert that it is a revival of an old Spanish play. But Mr. Marshall says that he is indebted to none of these sources for his drama. An able provincial correspondent of THE MIRROR has reviewed it and praised the work of the three principals, Miss Thompson and Messrs. Leacock and St. Maur. Miss Thompson herself is an artist of such sterling worth that success in a new play would be gratifying to her numerous admirers. Mr. Strachan will produce the piece very carefully, and adequate scenery and mounting will be provided.

—F. L. Vernon, of the New York Opera company, is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

—The Mitchell road company, which is expected to arrive the 17th, and may join the Mitchell road company.

Mr. Stetson Speaks.

When Tom Maguire dropped out of the picture, Mr. John Stetson has patiently stood by him. All the Malaprop jokes circulated in theatrical circles. It matters not whether these verbal perversions be modern or ancient, and if they are accredited to our bluff manager, it is a shame that newspapers which occasionally carry their tone of general stupidity by misquoting him, should attempt to do something in lighter vein, than to be chiefly instrumental in disseminating these bogus Stetson anecdotes among readers who are accustomed to a similarly low and vulgar style of wit. The fact that the subject himself is so correct in speech as the majority of business men and as guileless of the sentimental crimes with which he is charged as those who bear his name, does not deter them from the position.

Last week *The Mirror* reproved the usual method of other *Tribune* for the publication of an interview alleged to have been held by one of its reporters with Mr. Stetson. In the course of this article a great variety of Partington chestnuts were put in the manager's mouth as apocryphal to some details respecting the situation at the Fifth Avenue Theatre. In the fancy of the interviewer was so liberally and palpably mixed with what might be the truth that we expressed our doubt as to the accuracy of any part of the article. That this article was the right one we have since received undoubted evidence in an emphatic denial from Mr. Stetson himself which appears in the form of a communication to the *Boston Herald* (which copied the *Tribune's* interview as a photographic news). He pronounces the article "scurrilous and purely fictitious," and takes advantage of the opportunity to reply in forcible and manly language to the cheap and pitiless ridicule which he has borne with exceptional good-nature until forbearance has come to be a virtue. As *The Mirror* has always felt respect for Mr. Stetson, admired his business tact and his many good qualities, it is pleased to quote the following trenchant extracts from his letter to the editor of the Boston paper:

"Although my educational advantages may have been, owing to early circumstances, somewhat limited, I do claim to know the proper terms and names and the propriety of language connected with my profession as manager."

"I think, as a patron, and a rather liberal one, of the past, and as a manager who has attained by hard work an established position in the theatrical profession, I am entitled to be spared being the target of cheap wits and abusive manufacturers."

"I am aware that I have from time to time been made a subject of witless paragraphs, bad jokes, Joe Millington and 'chestnuts' of numerous descriptions, published a generation ago in Davy Crockett's Almanac, and have been represented as a buffoon by penny-presses. I have not thought it worth while to add another to the five hundred persons in my employ in order to make answer to such barbares, through groundless, whimsical. In the present instance there is, however, apparent, I think, a deliberate purpose to belittle my standing as a manager, and submit me to ridicule at the expense of an important season in which I am in the field better equipped than ever to make a competition for public favor. I repeat that the conversation with me which you publish was never held; I was not answered, as you state, and I used no terms, you quote. From beginning to end the publication is an invention. In twenty-five years experience I do not claim that I have attained a position of knowledge of all details of the theatrical business and the language relating thereto. I am not a para-pragmatic braggart to say 'I ain't particular as to Latin, nor do I ever undertake to ornament my conversation with either Latin or French. When I have occasion, I can make plain English sufficiently forcible and expressive."

"What I say now is in general answer to a long-drawn-out series of small abuse to which cheap paragraphs have subjected me. Whatever impropriety of speech they could devise have been placed, as all questionable stories were to Abraham Lincoln twenty years ago, to the account of John Stetson. Now, please let me stand acquitted of going into anything, in talk or in business, in speech or in print, that I know nothing about. I have employed what limited talents I have to some degree of success, and, if less successful people of better education and better knowledge of language must obtain a livelihood except by coming idle and silly fellows about me, I am not sorry that I never lost my time going to school."

Mr. Stetson's letter is vigorous and to the point. *Per se* it is a complete refutation of the daily displays of illiteracy which have been held to him for several years past. If the journalistic jokers must have a professional Malaprop, let them import Mrs. Swanborough, of London, the genuine article, who will fill the bill to the queen's taste.

From another point of view, Mr. Stetson's letter places the *Tribune* in a bad light. It puts under the accusation of having published a scurrilous article, which Stetson considers damaging to his reputation as a manager. Mr. Hall, whose motives are honorable beyond a doubt, and who probably saw the interview in question only when it had gone into print, sent it to himself and to his paper to investigate the matter at once, and, having fixed the blame upon the writer (whoever he may be), dealt with him in such manner as is customary under the circumstances. It is only a few days ago that the *San Francisco Examiner* set an example in this regard by promptly dismissing a member of its staff who virulently attacked a play which it was afterward discovered had not been performed.

Since printing Madison Square lists re-visions have been made as follows: Howard Young is to manage Young Mrs. Hartrop, instead of J. H. Hart. Kate Wilson is transferred from this company to Emerald No. 1, taking Cecile Rush's place. May Roberts taking Miss Wilson's place in the special. Kate B. Morris fills the vacancy made by Kathleen Wilson's leaving. A special to take the place of Maude O'Brien, in Emerald No. 1. Cecile Rush, in Emerald No. 1, and J. G. Graham have been added to Hazel, the tour beginning Oct. 31 at Emerald No. 1, and W. H. Pope to the Emerald.

Madison's Theatre opens October 1 with *Edna*, as *The Mirror* previously stated, and *Edna* playing the leading part of *Edna*, the tenor. There may be some trouble about the title, as Edwards intends playing a play this season on the road by the same name, written by James Roache, the Irish-American comedian.

FOURTEENTH ST. THEATRE (late Haverly's).

Corner Sixth Avenue.
Lenses and Manager - Mr. Samuel Colville.

Monday, Sept. 10, for one week.
MR. GEORGE EDGAR,
Supported by Mr. J. MORRISON, Miss ELLIE WILSON and the Edgar Shakespearean Combination, will appear Monday, Tuesday and Saturday evenings and Wednesday matinee, in
(OTHELLO).
Wednesday, Thursday and Friday evenings and Saturday matinee, in
RICHIEU.
Popular prices - Gallery 50c. Reserved seats 75c. \$1 and \$2.50.
Monday, 10th - THE ROMANY RYE.

BILLY BIRCH'S SAN FRANCISCO MINSTRELS
OPERA HOUSE.
Broadway and 45th St.

THE GREATEST MINSTREL TROUPE ON EARTH.
Perfect troupe of appreciation.

POPULAR PRICES.
Forty-five famous stars.
Matinee Saturday at 2.
Seats secured.

THEATRE CONIQUE.
7th and 73rd Broadway.
Proprietor
James E. Cannon.
Every Evening this week will be presented Edward Harrigan's local play, entitled the
MULLIGAN GUARD BELL.
Matinee, Tuesday and Friday.

THE CASINO.
Broadway and 96th street.
ADMISSION 50 CENTS.
Reserved seats, 75c. and \$1 extra. Boxes, \$2, \$5, \$10, \$25.
"America's" grandest place of amusement."
Every Evening at 8. Saturday Matinee at 2.
PRINCE METHUSALAH,
McCAULL COMIC OPERA COMPANY.

The opera will be followed by a Grand Promenade Concert on the Buffet Floor and Roof Garden by Arrison's Casino Orchestra.

MR. AND MRS. M'KEE RANKIN'S
THIRD AVENUE THEATRE.
(3d av. and 31st st.)

SIX NIGHTS AND SATURDAY MATINEE.
Commencing MONDAY EVENING, September 10.

The Great Union Square Theatre Success.
EDWIN THORNE
and a carefully selected company in the
BLACK FLAG.

A GOOD RESERVE SEAT FOR 35c.
POPULAR PRICES, 25c., 35c., 50c., 75c. and \$1.
Doors open 7:30; to commence at 8 o'clock.
Next Week - Grand Double Attraction, CLARA MORRIS and M'KEE RANKIN in CAMILLE.

GRAND OPERA HOUSE.
Lenses and Manager - Mr. Henry E. Assav.

Reserved seats (orchestra circle and balcony), 50c.

Every Evening at 8, Wednesday and Saturday Matinee at 2 o'clock.

Monday, Sept. 10.
SALSBUYS TROUBADOURS IN GREEN-ROOM FUN.

Next week:
THE SILVER KING.

PEOPLE'S THEATRE.
Bowery, opposite Spring Street.

Mr. HARRY MINER, Sole Proprietor and Manager.

Second Week of the Season.

Engagement of the Favorite Comedian,
ROLAND REED.
In Marden's Comedy,
CHEEK.

CHEEK. CHEEK. CHEEK.
Matinee Wednesday and Saturday.

Seats secured one week in advance. Box-office open all day.

MADISON SQUARE THEATRE.
4th St. and Broadway.

DANIEL FROHMAN, Manager.

FOURTH MONTH
THE RAJAH.

The most successful comedy ever presented in the Madison Square Theatre.

WINDSOR THEATRE.
Bowery, below Canal Street.

JOHN A. STEVENS, Proprietor.
F. B. MURPHY, Manager.

THE PEOPLE'S THEATRE.
Presenting all the leading Stars and Combinations at popular prices.

THIS WEEK.
Greatest Minstrel in the World.

MESTAYER'S TOURISTS.
IN A PULLMAN PALACE CAR.

Combining more artistic merit than any one organization in existence.
New Songs! New Music! New Dances!

MATINEES WEDNESDAY AND SATURDAY

MRS. W. LAUREYS.
Professor of the Art of Contamin.

72d Broadway, opposite Stewart St.

MR. SYDNEY ROSENFELD.
Permanent address,
347 E. 14th Street, New York.

MR. GUSTAVUS LEVICK.
Leading Business. Address Milano.

MR. HANS KREISSIG.
Musical Director.
At liberty for season 1893-94.
Address Spies & Smart, or personally, 309 E. 13th St.

OTIS SKINNER.
With Lawrence Barrett.
Season 1893-94.

ANNA HERLEIN.
in
TWO CHRISTMAS EYES
Season of 1893-94.

LEONARD S. OUTRAM.
At liberty for season 1893-94.
Leading Business (Juvenile).
Address 34 West 25th Street, N. Y.

JOHN E. WARNER.
Forbes 11th Co.
Office 6 East 14th Street, New York.

MR. J. HARRY BROWN.
Last two seasons.
Distrust, in Legion of Honor. Disengaged 1894.
Address New York Mirror.

ALEXANDRIA, VA.

ARMORY HALL - capacity 500. Large single dressing room, and large audience room. Rent on show with good attraction.
GEO. S. SMITH, Manager.

BINGHAMTON, N.Y.
HOTEL BENNETT, CENTRALLY LOCATED, everything new, all modern improvements, including passenger and baggage elevators, gas, steam, etc. Every room heated by steam. Special rates to the profession.
G. M. FURMAN, Proprietor.

BROOKVILLE, CANADA.
NEW OPERA HOUSE, GEO. T. FULFORD, Manager. Seating capacity 500. Complete in all its appointments. Rent on show to first-class combination.

CHAMPAIGN, ILL.
EICHENHOF'S OPERA HOUSE.
Newly refitted, everything new and attractive, newly furnished, new scenery. Improved entrance. Location of Illinois State University. Rent \$15.
Please address
MAX EICHENHOF,
Secretary Opera House.

COLUMBIA, MAURY CO., TENN.
NEW GRAND OPERA HOUSE
No finer theatre in the South.
Seating capacity, 500.

Population, 4,000. Situated 45 miles south of Nashville on the L. N. and Great Southern R. R.
Address,
H. P. SEAVY, Manager.

CINCINNATI, O. OPERA HOUSE.
A. J. MILLER, Proprietor.
Seating capacity, 1,000. No show or rent. Liberal terms to good attractions. Good show towns. Large surrounding population.

DES MOINES, IOWA.
FOSTER'S OPERA HOUSE.
NEW HOUSE.
New building and will be completed Sept. 10. THE FASHIONABLE THEATRE OF THE CITY.
Located on Walnut Street, on the GROUND FLOOR,
and no expense will be spared to make it the finest theatre in the State.
Will play none but first-class attractions.
Address
WM. FOSTER, Manager.
Seating capacity, 1,200. Foster's Opera House.

MOORE'S OPERA HOUSE, W. W. MOORE, Manager. Seating capacity 1,200; centrally located; no low-priced shows admitted; do our own acting and own principal boards in the city. Most popular house.

ABORN HOUSE, RISLEY & VAIL, Proprietors. Court avenue and Fifth street. Rates, \$2.50 and \$3.50 per day. Special rates to the profession.

ELIZABETH CITY, N. C.
HARNEY'S THEATRE (T. SELBY HARNEY, Proprietor). On ground floor; capacity 500. Population of town, 3,000; a show-loving people; situated on the E. C. and N. R. R., two hours from Norfolk, Va. Daily newspapers, Good Hotels, etc.
J. W. T. SMITH, Bill Poster.

INDIANAPOLIS, IND.
JOHN EDWARDS, Bill Poster, controlling the most prominent Bill Boards in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

LOUISIANA, MO.
HOTEL CASINO, J. D. BOWMAN, Proprietor. The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

MADISON, WIS.
VILAS HOUSE, J. VAN ETTA, Proprietor. The most popular house in the city; same block as the Opera House. Best accommodations and special rates to the profession.

PITTSFIELD, ILL.
FISHELL'S OPERA HOUSE, A. FISHELL, Proprietor. On ground floor. Seating capacity, 500. Good show towns; easily accessible from Jacksonville and Springfield, Ill., and Hannibal, Mo.

SKANEATELES, N. Y.
LEGG HALL.
HOLLON & PETHERAM, Lenses and Managers. Seating capacity 500. Population 500. Good attractions played on percentage.

SOUTH NORWALK, CONN.
"MANACEMO" HOTEL, OPPOSITE N. Y., N. H. & H. R. R. Depot. Special rates to the profession. Hosted by steam.
H. FRANCISCO, Proprietor.

UTICA, N. Y.
Theatres for the Dramatic and Musical Production.
GEORGE W. GAMMEL. Established 1840.
20 Liberty Street, Utica, N. Y.
Imported and Domestic Wines, Liquors and Cigars.
GERMAN RESTAURANT.
Genuine Breeding Co.'s Celebrated Bohemian Lager a specialty. The most popular pleasure resort in the city, within one minute's walk from Opera House.
P. S. New York Mirror always on file.

WARREN, PA.
LIBRARY HALL.
THE MOST ELEGANTLY APPOINTED THEATRICAL AUDITORIUM IN WESTERN PENNSYLVANIA.
Ground Floor. Seating Capacity 1,500.
ONE ATTRACTION PER WEEK.
Open weeks as follows: Oct. 29; Nov. 5 and 12; Dec. 17; Jan. 14; Feb. 4.
For terms, etc., address
FRANK CARVER, Warren, Pa.

"THE CARROLLTON."
Boston, Mass.
ON THE EUROPEAN PLAN.
(Cor. Providence and Church Streets, opposite Public Garden.)
MODERATE PRICES.
The Theatrical Profession will find "The Carrollton" a particularly pleasant house to stop at, it being quiet and retired, and within eight minutes' walk of all the principal theatres. Horse cars pass the house to all parts of the city.
N. B. - Special Rates to the Profession.
MRS. F. CARROLL, Prop.

TO SOUTHERN MANAGERS.
"A FRIEND."
An entirely new and original Play of thrilling interest,
BY
MALANDE CLARKE and FLORENCE GERALD
in which
MISS FLORENCE GERALD
(The Southern Belle)
Will Star, supported by Mr. MALANDE CLARKE, and a strong and polished dramatic company. The play will be produced in St. Louis on or about the 1st of October, and will travel down South, where Miss Florence Gerald is widely known.
The dresses will be superb and the scenery for the last act will be carried with the company. The latest and most magnificent printing. Good and reliable people required to complete company.
Every date booked will be kept. Address all communications to
MR. MALANDE CLARKE, Manager,
Laclede Hotel, St. Louis.

ATTRACTION WANTED.
The Managers of
The Masonic Opera House,
Ironton, Ohio, desire to engage a strong attraction for Sept. 20 and 21, the dates of the Reunion of the Armies of Ohio, Kentucky and Virginia. Big business assured for above dates. Address
ELISHERRY & MOORE, Managers,
Ironton, Ohio.

A. ROEMER & SON.

The Largest Theatrical Historical Costumers and Accessors in America.

ALSO, COSTUMES FOR ALL THE PRINCIPAL THEATRES AND AMATEUR THEATRICAL ASSOCIATIONS.

Purchasers of the entire wardrobe, dresses, etc., from the estate of James and Helen.

Particular attention paid to American dramatists in and out of the city.
No. 8 Union Square, New York.

SEASON THE NEW FLYING DUTCHMAN.

A romantic and powerful drama, written especially for C. P. FLOCKTON,

T. H. GLENNEY
Miss Helen Bancroft.

(Specialty of an leading company.)
The above play is new in every particular, scenery, costumes, dramatic plotting and melodramatic effects. Nothing like the old version of "Flying Dutchman," New York. Time rapidly filling.
In reference to terms and dates apply to
LESLIE EDMUNDS, Manager,
Or, J. ALEXANDER BROWN, Dramatic Agent, 44 East 24th Street, New York.

CHARLESTON, S. C.
OWENS' Academy of Music.

First-class in all respects.
All business communications should be addressed to
J. M. BARBON, Manager,
Royal Oak, Talbot Co., Maryland.

NEW STAR PLAYS.
JUSTICE,

DRAMA IN FIVE ACTS,
and
WEST LYNNE.

Companion play to East Lynne.
(Written for the late Lucille Western and accepted by her.)
By MARTHA LAFFITTE JOHNSON

Address WILLIAM DAVIDGE, JR., 112 Pacific Street, Brooklyn, New York.

SOSMAN & LANDIS.

SCENIC STUDIO, 277 AND 279 S. CLARK STREET, CHICAGO, ILL.

Scenery for Opera Houses and Halls.

We paint more scenery than all other establishments of the kind in the United States combined. Elegant work at prices astonishingly low. Scenery shipped to any part of the world with full plans for putting up. Complete plans for building or remodeling stages furnished free of charge where we supply scenery. It will pay to get our prices.

DOBLIN THE TAILOR.

134 BOWERY,

NEAR GRAND ST., NEW YORK.

Special Rates to Professionals

SATISFACTION GUARANTEED.

Copying

ALL KINDS OF TYPE-WRITING.

Dramatic Work a Specialty

AT THE CENTRAL COPYING OFFICE,
BARROW & FRACKER, Managers,
And General Agents for the Calligraph,
27 UNION SQUARE, N. Y.

WANTED.

An engagement for season 1893-94 lady's maid to an actress. Can also play small part if required. Address MADIE ROCHESTER, care New York Mirror.

EDWARD KENDALL, JUVENILES.

Re-engaged with Corinne Morris Makers, Season 1893-94. Address 123 Court Street, Boston, Mass.

POWERS' OPERA HOUSE.

GRAND RAPIDS, MICH.

ON THE GROUND FLOOR.

THE POPULAR PLACE OF AMUSEMENT IS LOCATED ON CANAL PLACE, WHERE IS THE BUSINESS CENTER OF THE CITY, WHERE ALL THE LINES OF STREET RAILWAYS CENTER.

It is now being actively renovated, toward to the GRAND RAPIDS, and will be ready to receive the public on or about September 10, by arrangement with Open House in the State of Michigan.

Seating capacity and show of stage larger than any other house in the State north of Detroit.

New open for building with Canadian steamships for service of ships. Address
W. R. POWERS, Manager,
Or, SPIES & SMART, 10 Union Square, New York.

No open Dates. Time of First Write Again.—Thanks.

GUS WILLIAMS

ONE OF THE FINEST.

JOHN H. BOND - MANAGER
GEO. W. JUNE - BUSINESS AGENT

DIAMONDS

A SPECIALTY.

Fine Watches, Rich Jewelry.

BENEDICT BROTHERS,
ONLY STORE, 171 BROADWAY,
Corner Cortlandt Street, N. Y.

A. J. COLE & CO.

SUCCESSORS TO
T. W. LANQUETTE,
COSTUMERS FOR ALL THEATRES AND YACHTS.

71 and 73 University Place, New York.

Historical, Theatrical, Fancy Dresses, Ball Gowns, Evening Dresses, Trimmings, Hosiery, Accessories, Jewels, American Theatricals a specialty.
Amateur dramatists out of town should send for our

Check Tablets, Old Fash. Buttons, Pearls, Hair and every article. Ready-made made to order in short notice and moderate price.
Ladies' dresses sent with our catalogue.
Madame Kate Berlin.

RICHARDSON & FOOS.

THEATRICAL

Printers and Engravers.

112 FOURTH AVE.

NEAR 12th Street, NEW YORK

Most Complete Show Printing House in the World.

NONE BUT THE BEST ARTISTS EMPLOYED.
FIRST-CLASS WORK ONLY.
Order artistic, business, cheaply given. All orders promptly executed with accuracy.

NUMBERED COUPON TICKETS A SPECIALTY

COPYING.

HENRIETTA OVERMANN.
(Mrs. Richardson).
THEATRICAL COPYIST AND TYPE-SETTER
24 WEST 92nd STREET, N. Y.

H. J. EAVES.

ARTISTIC HISTORICAL COSTUMES.

4 E. 10th ST. NEAR BROADWAY, N. Y.

This is the only establishment in the United States entirely devoted to manufacturing and displaying Historical and Theatrical Wardrobes, in or out of the city. Complete current costumes, with every requisite, at reasonable rates.
Orders by mail or telegraph promptly attended to.

THE Great Theatrical Emporium.

124 FIFTH AVENUE.

Between 10th and 11th Sts., N. Y., is the only one of its kind in America. Under the management of James Wilson. All requisites for the stage—costumes, dresses, variety, private theatricals, etc. The most complete theatrical wardrobe made to order for professional artists. Special designs for every occasion. (No sale of gowns is undertaken to meet with general favor. Prompt attention given to all mail orders.)

F TEMPLETON.

FAY PRIMA DONNA CONTRALTO

Grand success in Canto Opera.

BUFORD HOUSE

CHARLOTTE, N. C.

SCOVILLE DROS.

Headquarters for the leading Theatrical Companies. Correspondence from Managers solicited.

TELEGRAPHIC NEWS.

Planted to us from Everywhere.

Hub-Speaks.

(BY TELEGRAPH TO THE JOURNAL.)
 NEW YORK, Sept. 12.—The Globe opened with a theme fitted to its recent capacity. Many of the scenes in Her Attraction, evoked the enthusiasm of the audience, particularly so at the departure and return of regiments. The improvements in the house provided favorable comment, the new house in the balcony making a neat appearance.

All the seats and standing room were occupied at the Park Monday night. The Passing Regiment was produced with the same company, with few exceptions, that appeared at its former presentation, the most important change being the substitution of George Parker for H. M. Pitt. The Independent Boston Footmen appeared on the Passing Regiment. The comedy was played on the stage in excellent style, and was well received.

Kit continues to draw large houses at the Boston. Chaffron and his excellent company win hearty applause, and the exciting incidents create the old enthusiasm.

Pop, with its fun, music and excellent company, continues to delight large audiences at the Bijou.

The Howard Star Specialty company, including many well-known and popular people, attracted a large audience at the Athenaeum. An excellent programme was presented, and it met with the fullest appreciation.

Yakie a Failure.

(BY TELEGRAPH TO THE JOURNAL.)
 PROVIDENCE, Sept. 12.—All Wyman and Lulu Wilson opened at the Providence in their new play, Yakie. The piece failed to interest a very small house.

The attraction this week at the Sans Souci Garden is Charles Fostelle in Mrs. Partington. A good house was present on the opening night.

Dr. Bishop's Formal Opening.

(BY TELEGRAPH TO THE JOURNAL.)
 BUFFALO, Sept. 12.—C. B. Bishop opened Monday night at Wahle's Opera House in Strictly Business, and play and star were favorably received by a fair house.

At the Academy of Music, where Hyde and Bohman's company are holding the fort, the audience was very top-heavy, but rather light in the parquet.

The Adelphi, as usual, secures the Monday night's cream. Here every vacant seat was occupied to see the Manchester and Jennings combination, which gives an excellent variety performance.

Very Brief Wedded Bliss.

(BY TELEGRAPH TO THE JOURNAL.)
 WASHINGTON, Sept. 12.—Will H. West hands me the following, with a request to have it printed as written: "Will H. West and his newly-wedded bride, Fay Templeton, have agreed to disagree, and light-hearted Willie longs for the freedom to be obtained from the divorce courts." Now you have it officially.

At the National Ada Gray opened to a light house Monday night. Thatcher, Primrose and West filled the Opera House to its capacity. The Comique closed Saturday night for two weeks. Regular season will open 24th. The Summer gardens, Abner's and Driver's, close 24th. Kate Claxton comes to National 24th, following John Jack, who gives a week of Fall-staff beginning 17th. The Opera House will be closed week of 17th and open 24th with Fred's Opera company.

Minstrels in Portopolis.

(BY TELEGRAPH TO THE JOURNAL.)
 CINCINNATI, Sept. 12.—On Sunday night Haverly's Mastodons began a week's engagement at the Grand Opera House, and have been playing to fine business. The Grand has seldom had a larger attendance than on Monday night. The Queen City is certainly a bonanza for the burnt-cork fraternity. The company has been greatly strengthened since last season, and the Only Leon is left in the shade by Walter C. Hawkins, his successor.

Maggie Mitchell and company rehearse at the Grand Thursday, where they open their season on Monday next.

The Hanlons are playing a second week's engagement at Robinson's Opera House. It was a wise move, for they are sure to fill the treasury.

The Jesse James combination is at Heuck's this week and has been playing to large houses nightly. That such a villain as Jesse James should have his foul name perpetuated by the drama, and that representations of his atrocious deeds should be made a profitable employment, is certainly a shameful commentary upon the vaunted popular intelligence of the century and a disgrace to the true dramatic spirit of the times.

Heuck's New Opera House opens next Sunday and Havila's the following night. We will then have six houses—one for every day of the week and the big Museum for Sunday.

The Smoky City Booming.

(BY TELEGRAPH TO THE JOURNAL.)
 PITTSBURGH, Sept. 12.—This city is evidently in a booming condition, theatrically—that is, judging from the large audiences at the various amusement resorts on Monday evening. The Smoky City delusion opened at the Opera House on Monday and evoked an enthusiastic audience.

At Liberty Hall, a packed

house. Standing room was at a premium at the Bosto-Bostley show at the Academy. Full houses at the Standard and Museum.

Death of One of the Lottians.

(BY TELEGRAPH TO THE JOURNAL.)
 PHILADELPHIA, Sept. 12.—Pige drew a large audience at the Opera House Monday evening. Agnes Booth impressed well as Mabel Bonfroy, but did not eclipse the memory of Fanny Davenport. Mrs. Booth is supported by a fair company. The star received quite an ovation in floral tokens.

D'Emery's Sea of Ice is admirably mounted at the Walnut. The waits were a little long on the opening night, but the scenic effects rewarded patience. Kate Claxton as Quarta displayed much melodramatic skill and made the most of the ice scene. Company fair.

The truly wonderful Equine Paradox is drawing large audiences to the Lyceum. The horses never failed in a single feat on the opening night and displayed marvellous sagacity.

The Two Johns are holding forth at the Arch. Their play is trash unworthy of the stage of a legitimate theatre, but it nevertheless provokes laughter. Vera, Oscar Wilde's play, was to have filled an engagement this week. We would have liked to have formed our own estimate of the poet's work, for, if nothing else, the piece must be curious.

John D. Gallagher, better known as John Lorella, one of the Lorella Brothers, the grotesque dancers, died here Monday morning. During the early part of last week he took part in the performance of The Devil's Auction at the Chestnut. On Wednesday his vocal organs were paralyzed, and he never spoke again. Mr. Gallagher was born in Rochester, N. Y., in 1856, but spent the early portion of his life on the Pacific coast.

In 1874 he joined Thomas and William Lorella as a dancer, and two years later came East with them. The trio soon became the most popular grotesque dancers and contortionists in the country. They appeared in Herman's specialty company and in Kiralfy's revival of The Black Crook, and last year danced in the ballroom scene in The Corsican Brothers, under the management of John Stetson. In 1882 they went to Europe, and became great favorites in London and Paris. Gallagher was widely known and had many friends. His place in The Devil's Auction company will be filled by a contortionist known as Rinaldo.

A Success in 'Frisco.

(BY TELEGRAPH TO THE JOURNAL.)
 SAN FRANCISCO, Sept. 12.—A Parisian Romance has proved a great success. Richard Mansfield duplicated his New York and Boston successes, and the enthusiasm over the play was unbounded. The first night was a \$1,200 house.

George Freeman and Emma Louise Hyers were married on the stage of the Baldwin Theatre on Saturday night. The extra attraction drew a large house, and the proceeds were given to the couple. Three hundred guests sat down to a banquet on the stage after the performance.

George Holland did not do very well with Our American Cousin at the Bush. The circus at the Grand Opera House failed to draw. Frederic Maccabe, the monologist, had a crowded house on his opening at the Bush, and his second American tour opens auspiciously.

Stinson Remains with Modjeska.

(BY TELEGRAPH TO THE JOURNAL.)
 CHICAGO, Sept. 12.—Fred Stinson, having patched up his differences with the Count Bonzetta, will continue to manage Mme. Modjeska. The Madame has opened the last week of her engagement at the Grand Opera House, appearing in As You Like It. The audience was large and brilliant.

John T. Raymond produced his new play by Pliner, The Rocket, on Sunday night, at Haverly's, to a crowded house. The press critics are adverse, and, though the audience appeared to be pleased with it, its success is doubtful.

The Planter's Wife opened at Hooley's to a fair audience, and the play, with Emily Rigi and Harry Lacy in the leading roles, was well received.

Margaret Mather had a crowded house at McVicker's, presenting Juliet. Adah Richmond and R. E. Graham opened in Carrots at the Academy to a large house. Mattie Vickers opened in Jacquine to good attendance at the Criterion. The variety houses are having their usual good business.

Miscellaneous.

(BY TELEGRAPH TO THE JOURNAL.)
 NEWPORT, Sept. 12.—Two Christmas Eves drew fair house Monday night. Annie Berlin as Bessie Woodford was very good. Company fair. Bartholomew's Equine Paradox turned people away at almost every performance during the last days of the week.

NEW ORLEANS, Sept. 12.—The season was opened at the Academy of Music on Sunday night by Haverly's company in The Strategists. The audience was large and well pleased.

NEW HAVEN, Sept. 12.—Romany Rye opened Monday night to a big house. The engagement will run three nights. The new American Theatre (variety) was reopened Monday night to a crowded house. A good company appeared under the management of Thomas Canary.

ROCHESTER, Sept. 12.—The regular season at

the Academy opened on Monday night with W. J. Scanton in Front and Feet to a large house. Seats are selling rapidly for the remainder of the engagement. Mr. Scanton's new songs, particularly "Bye, Baby, Bye," are warmly appreciated. At the Grand Madison Square Emeralds company played to a full house.

John S. Bush, well known to the profession, has taken up his residence in this city and will enter the show trade.

KANSAS CITY, Sept. 12.—Mlle. Rhea opened the new Gilly Opera House on Monday night. The star appeared as Adrienne, and the audience was large and fashionable. The advance sale for the week is the largest ever known here.

MONTEAL, Sept. 12.—Opened season here to packed house and no drop on Tuesday. Large sale for entire week.

MILTON NOBLES.

STANTON, Va., Sept. 12.—Only a Farmer's Daughter, at the new Masonic Hall, drew an immense house on Monday night.

ROBERT HILL, JR.

BOSTON, Sept. 10.—Stetson's Globe Theatre was opened for season to-night by Brooks and Dickson's Her Attraction company, which was enthusiastically received by a large audience.

JOHN RICKABY.

Complimentary Comments.
 St. Paul (Minn.) Daily Globe.
 The Midsummer Number of THE NEW YORK JOURNAL is at hand, and better, brighter, breezier gossip on dramatic matters in general than are contained in its twenty-five issues. It is a model of beauty, and the splendid miscellany of original poems and articles, just such matter as the public is eager to read. The front cover contains a wood-cut of unique design and splendid workmanship, while the articles and departments are for the most part new and of a high order. To those who desire to keep posted on dramatic affairs and people, no better guide can be had than THE JOURNAL. The St. Paul department is ably aided by the special correspondent from this city.

San Francisco Figure.
 The last New York JOURNAL, the leading dramatic paper of America, is the annual "Midsummer Number." It is a splendid issue of twenty pages, with a handsome illustrated page and many illustrations within. The literary articles contributed mostly by members of the theatrical profession, are written especially for THE JOURNAL, by Fanny Davenport, Selma Dolaro, Pearl Eyttinge, Mary H. Fiske, Laura Don, Sydney Cowell, Louise Paulin, Augusta Robinson, John McCullough, Fred. Lyster, Frank Mayo, Sheridan Corbyn, Francis Wilson and others. This JOURNAL deserves its supremacy. It is looked upon as the Pacific Coast, as elsewhere throughout the Union, as standing head and shoulders above its competitors.

Richmond (Va.) State.
 John McCullough has turned story-writer in THE NEW YORK JOURNAL, and does it pretty fairly, too, albeit rather prone to Shakespearean quotations. His first story is a false money. We trust he will next tell us of justice, and give us the true story of "a true woman."

Lowell (Mass.) Weekly Sun.
 The Midsummer Number of THE NEW YORK JOURNAL is here with a wealth of contributions from popular actresses and actors on various subjects.

Eric (Pa.) Morning Dispatch.
 The Midsummer Number of THE NEW YORK JOURNAL just issued is one of the largest, handsomest and newest dramatic papers ever put before the reading public. All the regular departments are filled with the latest gossip, and in addition is given a number of special articles. Among the contributors are Milton Nobles, Fannie Davenport, Jennie June, Frank Mayo, Pearl Eyttinge, John McCullough and Augusta Roche. The first page of this twenty-page publication is artistically designed.

Detroit Free Press.
 The Midsummer Number of THE NEW YORK JOURNAL is out. It has twenty pages, and is altogether the finest number of that clean and valuable paper yet issued. Harrison Grey Fiske, editor of THE JOURNAL, is a young journalist of ideas, and a self-respecting man, who never stands any of the cheap nonsense common to so-called professional organs. The pages of THE JOURNAL are never sullied by the filth in which its reckless and nasty neighbor, —, —, —, habitually wallows.

Aurora (Ill.) Blade.
 We have received the Midsummer Number of THE NEW YORK JOURNAL. For some years past it has been the custom of this paper to issue a special holiday and midsummer number, which for interesting reading matter, general make-up and artistic effect have received the highest commendation. When we say that the present number excels its predecessors, it implies considerable praise.

Buffalo (N. Y.) Morning Express.
 The Midsummer Number of THE NEW YORK JOURNAL just issued is one of the largest, handsomest and newest dramatic papers ever put before the reading public. All the regular departments are filled with the latest news, and in addition is given a number of special articles. Among the contributors are Milton Nobles, Fannie Davenport, Jennie June, Frank Mayo, Pearl Eyttinge, John McCullough, and Augusta Roche. The first page of this twenty-page publication is artistically designed.

Springfield (O.) Sunday News.
 The Midsummer Number of THE NEW YORK JOURNAL, August 25, 1891, is a handsome, finely printed, ably edited paper of twenty pages.

Bethlehem (Pa.) Daily Times.
 The Midsummer Number of THE NEW YORK JOURNAL consists of twenty pages, and is one of the handsomest and most readable dramatic papers that we have seen for some time.

St. Paul (Minn.) Pioneer Press.
 The Midsummer Number of THE NEW YORK JOURNAL is one of the handsomest papers ever published, and is full of fresh and original matter.

Richmond (Va.) State.
 We are indebted to its Richmond correspondent for a copy of the Midsummer Number of THE NEW YORK JOURNAL, the leading dramatic paper of New York and of the country. This number is well illustrated and very interesting to the lovers of the drama.

Elmira (N. Y.) Gazette-Free Press.
 The Midsummer Number of THE NEW YORK JOURNAL is a handsome, finely printed, ably edited paper of twenty pages. It contains contributions from the way of stories and sketches from a number of prominent actors and literary people, among whom are John McCullough, Frank Mayo, Fannie Davenport and Jennie June. Oscar Wilde's Vera is given two columns, and a ball, in which Mr. Wilde is highly complimented.

Petersburg (Va.) Daily Mail.
 GOTHAM'S DRAMATIC PAPER.—The Midsummer JOURNAL, which is just to hand, is a most beautiful number, and contains reading matter of an exceptionally high order. It is surprising that actors, who are universally held to be professional nomads, should be able to sustain a journal at once so admirable and expensive. THE JOURNAL is, however, well worthy of the large and generous patronage which is extended it, and, what is more, it is a publication not only interesting to the dramatic profession, but one which can be read with pleasure by those who do not belong to the "dramatic circle."

East Marble in Boston Folio.
 "Pencil" of THE NEW YORK JOURNAL, has regularly at the head of "The Slender Girl" a column a drawing of Lydia Pinkham's well-known face, which he has arranged with "a love of a bonnet"—if it be a bonnet—while below in one hand is a pair of eye-glasses, and in the other a gay fan. It is a nice touch of humor.

Tyngsboro (Mass.) Saturday Evening News.
 The Midsummer Number of THE NEW YORK JOURNAL is a very handsome and tastefully gotten up paper, and contains a number of excellent contributions, among them being a love story by John McCullough.

Youngstown (O.) Saturday Night.
 The Midsummer JOURNAL is a silver mine of merit, sense and song.

C. W. Taylure has been having a quarrel with a member of his company supporting Mrs. Chaffron. One C. K. Horton was late at rehearsal, and the manager reprimanded him. Horton became abusive and threatening, and the two had a "wrestle" about the stage. It is said that the author of the very latest East Lynne polished off his man, much to the admiration of the ladies present, and then bounced him from the company.

Life of a Wanderer.

BY LONPACI VAGABOND.

XIV.

The old *Fingal* walked along toward the West with her load of humanity, bearing crowds of poor, emaciated wretches, fleeing from starvation and fever to plenty and health for those that would work, decent competence for those who had prudence and sobriety, and a seat at the Board of Aldermen of New York city for those who had cunning and the gift of the gab. A great power in Gotham at that day was the Irish politician, and indeed his light has not waned even at the present hour. From the time that, a green Mick, with the grass growing on his teeth, he was grabbed by an Empire Club man and pulled early and often to the great benefit of the candidate for office who could recruit an army of brave electors and carry them through the ordeal safely—through "the various grades of voter, runner, striker, rounder, whisky-miller, police officer, ward politician and alderman—his progress was steady and rapid. The one thing needful was to have the Irish vote—which meant to keep on the right side of the priest. That once secured, all the rest was on velvet.

Several men who could be pointed out as filling important positions in the government of the State of New York, and indeed of other States, especially California and Oregon, came out in the steerage of the old *Fingal*. Some were honest men, such as the Red Republican we told you of in our last chapter, who, although a Red Republican, was one of Nature's noblest. Many were crafty Celts, shifty, crooked and unreliable, as is the manner of that race of mankind, which, whether in France, Spain, Italy or Ireland, has, notwithstanding many noble gifts and qualities, mental and bodily, always failed to hold their own against the Teutonic race by mere lack of stability and truth. "Unstable as water, thou shalt not excel" seems to be the sentence passed by Fate on the Celt, as on the Indian.

These same crooked Celts, nevertheless, were the very fellows that, for the most part, were welcomed with open arms by the hospitable but incautious Gothamites; are elevated to high places, even as the Pope elevated King Stork to the throne of Morassia, much to their own detriment. However, hod-carriers, whisky-millers, policemen and aldermen were all mixed up, in confusion worse confounded, aboard the *Fingal*. All had to eat the inevitable hard-tack and salt junk and drink the black, fetid water supplied to the *Fingal's* passengers and crew. Salt horse, the sailors called the meat, and many a time, with eight bells, the chorus would arise from the fore-castle, be taken up by the waist, and echo on the second quarter-deck.

Old horse! old horse! what brought you here?
 From Southsea point to Portofino pier!
 I carted stone for many a year;
 'Till killed by toil and sore abuse,
 They salted me down for sailors' use.

Oh! the horrors of that passage. Six long weeks did the old "Ballahoo of Blazes," as her crew called her, wallow in the ocean like an old sow in a mud-hole. Remember, this was in 1848—no emigrant inspectors in those days. No Castle Garden, no protection against the rapacity of the ship-owners. No Plimsoll; nothing but misery and disease. Very soon dysentery and ship-fever came to thin the crowded berth-deck, and there being only one mate and no doctor on board, the Master was only too glad to accept the offer made by Frank and his two brothers, who accompanied him in his exodus, to act as staff officers, thereby giving the hard-worked Master and mate time to attend to the navigation of the ship. Fearful were the scenes that made the 'tween decks a hell upon the ocean. Fever-stricken wretches dying, and even dead, in bunks in the midst of the crowd. Young girls, going out to their friends in America, exposed to the insults of men, both of the crew and passengers, who, in this pandemonium of misery, often resorted to force to obtain their ends with impunity, each being too wretched to care for the others. Many an innocent girl from the green fields of Erin, where a maiden fair to see could walk over the whole kingdom in safety, although

Rich and rare were the gems she wore;
 And a red gold ring on her hand she bore;
 But oh! her heart was far beyond
 The sparkling gems on the snow-white wand.
 Because in "Banah of the streams,"
 Although they loved beauty a golden store,
 Sir Knight, they loved honor and virtue more.

Many a simple country maiden, whose only dissipation had been the dance at the cross-roads or an occasional wake, and whose thoughts never wandered beyond an occasional kiss in the ring, was thrown on the streets of New York out of that floating hell, ruined and despairing, a ready prey for the caterers to vice to pounce upon. We sometimes see a growl in the newspapers about Castle Garden mismanagement, but if we could recall what immigration was before Castle Garden was put to its present use, we should be heartily thankful for Castle Garden, however loosely managed.

Six or seven a day was the average of deaths aboard the *Fingal*, and often at dinner in the captain's cabin the mate or steward would announce the release of another poor wretch, and Captain Black would turn to Frank and cooly say: "Read a De Profundis over him, me boy, and chuck him overboard." In fact so gloomy and down-hearted the worthy man had become that on the rare occasions when, forgetful of their misery, the passengers would raise a song or indulge in a laugh, the old man would sing out: "Fitter for ye to be thankin' God that ye have a good ship under yer fur nor to be singin' and laughin' or dancin', wid only a plank betune ye an' destruction."

The poor man was worn out with unavailing efforts to extract sunbeams from cucumbers. On the banks of Newfoundland the saddest incident of Frank's life occurred. His second brother, at whose place of business the rebel drilla had taken place, and who was one of the most genuine, good-hearted fellows that ever gave up his own pleasure to further that of others, had taken the place of surgeon to the infected ship, and worked

night and day among the wretched passengers, like a male Florence Nightingale. During the day the fat had complained of a grievous headache and had been forced to lie down. In the evening a heavy fog came on, and Frank and Will, the youngest brother of the three, went forward to blow the fog-horn. Frank taking the first spell and Will the second. Just as Frank had ended his turn and was coming aft and Will was beginning to blow that most lugubrious of sounds—a fog-horn solo—a cry was heard from the main-mast wheel: "Man overboard!"

Nest to the cry of "fire," there is nothing so terrible as the cry of "man overboard," and with a seven-foot breeze and a thick fog it is doubly awful. In a moment confusion and excitement. Lookers-on swayed over the balustrade in the vain hope of seeing the unfortunate man; the helm was put down and the ship bore to, and a wild cry made to man the long boat, but the mate exclaimed: "Don't thrust that boat into. There's a hole in her larboard strake!" Strange as it may appear, that ship had been sent to sea with not as much as one boat available for service, and the Hibernian skipper, with the universal proclamation of his nation, had got off the mending of the hole that could have been stopped in ten minutes' work.

After waiting and hearing no cry and feeling all around as far as the circle of mist would permit, Frank gave it up as a bad job and said to the captain: "Black, it's no use, the poor fellow's gone; you may as well get way on by and lay your course."

The skipper stared open-mouthed and asked: "Why, in the name of God, do you know who's overboard?"

"No," answered Frank.
 "Why, man, it's your brother Mark!"
 Frank made one wild rush to the taffrail to jump overboard himself, in the vain attempt to find and save his brother. But Will, the youngest of the three, seized him round the waist crying piteously:

"Oh, Frank, don't leave me all alone."

Frank passed, and seeing that the ship was well under way and must be at least half a mile from the spot, gave up with a groan that came from his very heart, and the two fellows, lads wept in each other's arms. It appeared afterward that Mark had been sitting on the stern rail of the ship, and a sudden lurch, or, as the helmsman averred, in a fit, the poor boy had fallen into the cold and dark sea, and must have instantly sunk, as not a sound or sight was even obtained. From that time till the arrival of the ship in New York he was truly as "a house of mourning." The usual deck songs were given up. No more was "cheery men" heard at the braces when yards were trimmed—a dead silence reigned, for Mark was adored by the crew and passengers of that unlucky ship as the messenger of hope and comfort to all on board who were weary and heavy laden. If ever a mere human being could emulate the conduct of the heaven-gifted sons of God who have from time to time given their example a precept to the world from Moses to Christ, then the young Mark L'Estrange came nearest to the bright ideal.

The ship arrived and was quarantined at Staten Island, but Frank and Will took advantage of a passing boat, and slipping down the dolphin strikers, dropped into it, and got safely on board the tugboat, which was on the point of starting for New York, whither they were impatient to go. On landing, the lads were promptly put on the bar, from which a tub with a turncock in it protruded. The lads, fancying that this syphon was for the neater supplying of water, put their tumblers half full of whiskey under it, and turned the faucet. A stream of strong ale flowed into the glasses. Too much ashamed of their greenness to refuse that draught, the boys took heart of grace and drained the potent mixture. After six weeks of bad grub and no liquor, it may be imagined that such a dose was enough to get into a youngster's head; and it did, and a very pretty "tear" was their first introduction to New York.

Next day, with aching heads and queasy stomachs, the lads returned to Staten Island and to quarantine, and managed to slip on board the ship without being found out—a fact significant of the rather loose discipline in vogue before the war, or rather before the era of uniforms.

At the time we are writing about no one was in uniform but the soldiers. Now, every one that can make any excuse for sewing brass buttons on his coat and sticking a badge on his cap does so. The police wear a large brass star on the left breast of their coats, and whenever it was convenient to these embryo aldermen to ignore a "muss," they very simply buttoned the coat the other way and hid it, upon which the officer became at once a mere onlooker, and the "muss" proceeded unchecked. The two boys, sick and sorry, stayed in their berths till the old barge came to an anchor at the foot of Grand street, and the motley herd was turned ashore to drift up whither, and to sink or swim as the case might be and as their luck would have it. But Frank and Will were in no hurry to quit their quarters. Their spirits had never recovered the shock of their brother's awful death, and indeed for many weeks Frank cherished the hope that he might have been picked up by a passing boat or vessel, and persistently hunted the docks in search of his brother. Besides, the effect of the "tangle-toe" whiskey which they had imbibed in the slums of Water and Front streets had the effect of a deadly narcotic on their young, unacclimated stomachs, so that it was a full week before either of them could lift his head from his pillow without pain. The old skipper behaved with all the kindness of a father. He nursed the lads with the tenderness of a woman, and, in fact, endeared himself so much to the boys that they swore eternal friendship, and parted at last with mutual regret and true esteem.

And now the two boys—for they were but boys—in truth found themselves in a strange country, among strange people, with very little money and no particular means of earning any. The Red Republican and they cast their lots together and boldly took lodgings in one of the down-town cross streets, at the house of an ex-attorney for Dublin, who, being struck off the roll for some practice sharper than was considered quite the thing, had emigrated to New York, where he lived by the proceeds of a boarding-house kept by his wife at the expense of his fellow-countrymen and women, who were tempted by the homelike braggan of both husband and wife and the dirt and disorder that reigned all over the house and put them so much in mind of "Home, Sweet Home," and here we will let the lads run after their weary voyage.

(To be continued.)

Let Us Look Around a Little.

The signal office of the tidal movements of the intellect, enterprise and art of the day is the press of the country. There we find indicated every ripple of the popular mind, and by following the current we can read the phases of the times in such direction as we may choose.

As to the growing relations of the Church and State we read: A new building at Cambridge, Maryland, is a theatre and church combined, with scenery and footlights for dramatic use, and in the centre is a large trap out of which an altar is raised on Sundays and other holy days for Roman Catholic services. The interior bears a step.

Appropos to this, it is not often brought to mind that it is the actor whose soul is most impelled by a bad play; the life of the actor is in the atmosphere he breathes in pursuance of his vocation. If more attention were given to the quality of the plays as affecting the character and morals of actors, rather than the audience, it would, in our opinion, render better service to the cause of improvement in the social and popular sphere.

Should any hopeful friends of the stage literature have a fear that the supply of poetic verse may run short, they must be assured by the announcement that a local publisher has now ready "The Poets of New Hampshire; a collection of specimen poems of nearly 300 poets of the Granite State, with biographical notices, etc."

Multiply by fifty and you have the sum total of the theatrical productiveness of the United States—15,000 minstrels all told!

By a telegram from the opposite point of the compass we learn that United States Senator Vest does not like the orthodox Sunday and the rigid enforcement of Sunday laws and church-going customs. He says that "re t, sunshine, the open air and music harmonize men and make them better citizens of a great, free, liberal republic."

As evidence of the material tendencies of the age, the author of Uncle Tom's Cabin complains that the novels of the day lack romantic interest, and of this the theatre partakes. Human passion has come to be synonymous with a mawkish hysteria to be photographed without grace and a dry process which takes a victim in the middle of an emotion as a horse is caught with all his feet in the air.

An old theatrical operator is represented as saying: "When a handsome man or woman comes to me and speaks with a strong musical voice, I never discourage him or her. Every person with these two qualifications stands a good chance on the stage."

For the realists we have a couple of journalistic utterances, the first showing that Sam Weller's fiction in "Pickwick" of the fat man and his watch, is reproduced in real life by a recent experience in our own experience which makes known that Herman Gube, who expects some day to be Mayor of Rockaway, was standing at the principal landing at that place welcoming the excursionists. The reporter observed that several men who jostled against Mr. Gube's massive gold watch-chain, turned about and eyed him in a bewildered sort of way after leaving his immediate vicinity. "Pickpockets," remarked Mr. Gube, with a rich laugh; "de green ones haf been workin' at dot chain all de season. You see I feel dem. Dot chain goes clean around my body, and de ends are fastened toggeder in my west pocket. To steal dat chain dey moost steal me." Mr. Gube, it may be added, tips the scale at three hundred pounds.

This is on the comic side of the aspects of the day. On the other, the heroic side, as worthy of a melodrama of the highest high pressure order, it is made known from Swanton, Vt., that twenty-five Italians employed on the Lamoille Valley Extension Railway struck the other day for increased wages. Capt. Harvey, one of the contractors, a powerful man, visited the Italian quarters and ordered the strikers off the railroad property. On their refusal, he jumped into the midst of the gang and began throwing the men out of doors. After a dozen had been thus served, terror seized the remainder, and they jumped through the windows, rushed to the gravel pits and began work. We doubt whether Andrew Jackson Nease in his best days at the Old Bowery ever went beyond that!

And so doth THE MIRROR make a point to mirror the times in which we live.

—B. F. Horning left Monday for St. Louis to support McKee Rankin for one week in the Concan Brothers. Next week he returns to the city.

Roland L. Tayleure.
CHARACTERS.
With C. B. Bishop. Season 1883-84.
Address N. Y. Mirror.

Perkins D. Fisher.
LEADING.
Comedy and Character.
Late of Januschock, Madison Square Theatre and F. S. Chanfrau's Companies. At Liberty.
Address Mirror.

HARRY LINDLEY, Manager.
LOUISE FORSTER, as Gretchen.
With Walter Rip Van Winkle Combination. Permanent address, 414 Virginia St., Buffalo, N. Y.

Katharine Gray.
Original Harriet Holcomb in Mail of Aran.
ECCENTRIC OLD WOMAN.
AT LIBERTY.
Address RICHMOND, Ind.

TOUR OF

Anna Dickinson.

Supported by her own Company.

SEASON 1883-84.

Roland Reed.

EN ROUTE.

Grand, Rochester, N. Y., Sept. 17, 18, 19; Oswego, 20; Watling's, Syracuse, 21, 22; Utica, 23; Rome, 24; Auburn, 25; Lockport, 27; Meadville, Pa., 28; Akron, 29; F. B. B. Academy, Cleveland, Oct. 1, one week.

GUSTAVE A. MORTIMER, Sole Manager.

JOHN W. McKINNEY, Business Manager.

"83 - - "FRONT!" - - "84

E. L. Walton.

LEADING COMEDIAN.

Under management of MEADOW & LEE, as

SNAGGS, YE LANDLORD.

In Edwin and Sanger's

BUNCH OF KEYS; or, The Hotel

W. A. Whitecar.

HAROLD ARMITAGE.

Louise Rial.

EN ROUTE.

Permanent address,
ST. DENIS HOTEL, NEW YORK.

Louise Paullin.

AT LIBERTY.

New York and Vicinity.

Address New York Mirror.

Edwin Milliken.

COMEDIAN AND CHARACTER ACTOR.

Permanent address, 16 Everett Avenue, Somerville, Mass.

Frank Tannehill, Jr.

AT HOME.

Private communication, 48 West 12th Street.

Business, to MIRROR.

Mr. and Mrs. F. M. Kendrick

(ADELE BRAY).

Comedy and Characters. Neat Sourette and Juveniles.

At Liberty.

Ocean Grove for the Summer.

H. B. Clarke.

Manager of Academy of Music, Halifax, N. S.

Address: Gibley House until August 29, then Halifax, N. S.

SEASON OF 1883-84.

Frederick Paulding.

LEADING BUSINESS

WITH

R. E. J. MILES.

Address Mirror.

Edwin Arden.

HERBERT WINTHROP

Madison Square Theatre.

Alexander Spencer.

MUSICAL DIRECTOR AND STAGE MANAGER.
Three seasons with Walter Comie Opera company.
Now on continental tour with Travitt's Burlesque company.
Address Mirror Office.

Frederic Sackett.

With Lady Campbell's White Slave Company.
Season 1883-84.

SEASON 1883-84.

William Stafford.

SUPPORTED BY A

LARGE AND POWERFUL CO.

Under the Management of

WILLIS ROSS.

Appearing in the following repertoire:

MERCHANT OF VENICE, ROMEO AND JULIET,
RICHELIEU, HAMLET, OTHELLO,
KATHERINE AND PETRUCHIO,
DON CESAR DE BAZAN, LADY OF LYONS,
THE LIAR, MARBLE HEART.

Address
WILLIS ROSS,
Marble House, New York.

Thos. W. Keene.

SEASON 1883-84.

TIME ALL FILLED.

Address all communications

W. R. HAYDEN, Manager.

National Printing Company, Chicago, Ill.

Marie Prescott.

IN OSCAR WILDE'S PLAY.

VERA, THE NIHILIST.

Address
SIMMONDS & BROWN.

Denman Thompson.

SEASON 1883-84.

TIME ALL FILLED.

Address all communications to New York Clipper
Office.

Annie Russell.

AT LIBERTY.

Address care N. Y. Mirror.

LEAD, LIGHT COMEDY AND SOUBRETTES.

Louise Balfe.

AT LIBERTY.

Late of "Taken from Life" Co. and principal theatres
of Great Britain. 911 Walnut St., Philadelphia, Pa.

Helen Sedgwick.

A SOUTHERN ROSE.

IN

A MOUNTAIN PINK

Address N. Y. Mirror.

Fred Lotto.

DISENGAGED.

Address Agents, or 64 W. 19th Street.

Lizzie McCall.

157 PIERREPONT STREET, BROOKLYN, N. Y.

Edward Warren.

Juveniles and Light Comedy.

WITH FANNY DAVENPORT IN FEDORA.
SEASON 1883-84.

Address Mirror.

Or, 117 W. Washington Place.

Digby Bell.

LEADING COMEDIAN.

Laura Joyce-Bell.

PRIMA DONNA CONTRALTO.

Engaged to

COLLIER AND RICE,

Bijou Theatre, New York.

Season 1883-84.

Harry Wilson.

A Comedy and Character Old Man. Under management
of Kelly & Russell. Season 1883-84. Address: Forest
avenue, N. J. June, 1884. England, as Uncle Jeth, under
the management of J. A. Tannehill, Jr.

John McCullough.

SEASON 1883-84.

Time All Filled.

COMPANY COMPLETE.

Communications to be addressed

WILLIAM M. COWDER, Manager.

St. James Hotel, New York.

Frederick Bryton.

MADISON SQUARE THEATRE.

Henry Lee.

Standard Theatre,

NEW YORK.

N. F. Brisac.

ASSOCIATE MANAGER.

LA BELLE RUSSE.

Permanent address care Joyce Brothers, 907 Broadway
New York.

Miss Sara Von Leer

Madison Square Theatre.

NEW YORK.

Frank Weston.

Address all communications Standard Theatre, care
of Brooks and Dickson.

John R. Furlong.

HEAVIES AND CHARACTERS.

Frankie Furlong.

CHILD PARTS. LATE OF VERA CO.
At Liberty. Address Agents.

William Wilkison.

ADVANCE REPRESENTATIVE.

AT LIBERTY.

Since March 1 in advance of the

C. D. HESS ACME OPERA COMPANY.

Best of references from C. D. Hess and others.

Address care MORNING TELEGRAM, Toledo, O.

Miss Lizade Le Baron.

Juveniles and Sourettes. Disengaged.

Address Simmonds and Brown.

Effie Ellsler.

Address all communications Standard Theatre, care
of Brooks and Dickson.

Frank A. Tannehill.

AS

Old 49, and Sandy, in the Danites

Under the management of PALMER & ULMER.

SEASON 1883-84.

Address Mirror.

JUNE, 1884, ENGLAND, under the management of

F. H. TANNERHILL, Jr.

Miss Lou Thropp Miss Flor-

ence Thropp

AND

Master Charles Thropp-

COLLIER'S LIGHTS O' LONDON

(WESTERN).

Miss Clara Thropp.

NED. BLACK FLAG COMPANY.

Master Frank Thropp.

JOHN McCULLOUGH COMPANY.

Stella Rees.

JUVENILES.

Address Mirror.

Charles B. Hanford.

Season of 1883-84 with

THOMAS W. KEENE.

Address: No. 201 F. Street, N. W., Washington, D. C.,
or New York Mirror.

Miss Patti Rosa.

Special support to CHARLES A. GARDNER, in
KARI and M. C. Season 1883-84.

B. F. Horning.

JUVENILE LEAD.

Legitimate or Modern Roles.
At Liberty Season 1883-84. Address Spies & Sparr.

Edwin Booth

Letters may be addressed care New York Mirror.

Mary Anderson.

Will make her European debut at the Lyceum Theatre
London, England, September 1, 1884.

Address, BOX 46, LONG BRANCH, N. J.

Maggie Mitchell.

AT HOME.

LONG BRANCH FOR THE SUMMER.

Margaret Mather

J. M. HILL, Manager.

Permanent address,
Clark and Madison Streets, Chicago.

M. B. Curtis'

SAM'L OF POSEN CO.

Address all communications to

EDW. C. SWETT, Manager.

Care N. Y. Mirror.

Loduski Young.

LEADING LADY.

Address Agents, or 130 West 23d Street, New York.

Miss Victoria Reynolds.

SOUBRETTE.

WILLIAM EDUIN SPARKS CO.

Avenue Theatre, London, England.

Charlotte Thompson.

SEASON 1883-84.

Address all communications to

LORAINE ROGERS.

Or, FRANK L. VERANCE, Business Manager,

30 Waverly Place, New York City.

Until August 23.

Wright Huntington

STARRING IN KENTUCK.

Inez Periere.

AS BELLA.

Address this office.

Maze Edwards

AGENT OR MANAGER.

Solicits Engagement.

Address AGENCIES,

or, IELAND HOTEL, NEW YORK, N. Y.

Sydney Cowell.

ENGAGED BY BROOKS AND DICKSON

Standard Theatre, New York.

Season 1883-84.

JUVENILE LEAD AND LIGHT COMEDY.

G. Herbert Leonard.

As Lant Dan, "Princess Chalk," Comedy Dramatic
Company, 1881-82.

Late of "Taken from Life," "Forget-Me-Not" and
John S. Clarke companies, and principal theatres of
Great Britain. 14 W. 26th Street, or Agents.

Lilford Arthur.

Engaged by McKee Rankin, Esq. St. Louis one
week.

Engaged for Season 1883-84.

Address New York Mirror.

SEASON 1883-84.

FIFTH SEASON.

THE SENSATION OF SENSATIONS! A HIT OF THE SEASON!
A GRAND SUCCESS!

The Critics award the highest praise to the Greatest Attraction on the American Stage, and without an equal in the World.

CORINNE

CORINNE.
THE LYRIC SOUBRETTE.JENNIE KIMBALL.
VOCALIST AND COMEDienne.AND HER NEW
MERRIE MAKERS,INCLUDING THE CELEBRATED
OLYMPIA QUARTETTE.

Youth, Beauty and Talent combined. Adult Artists of superior merit, under the immediate supervision of JENNIE KIMBALL, in a repertoire of popular successes. ELE. GANT PRINTING IN ABUNDANCE.

ALL MANAGERS PLEASE NOTE: This Company is now unusually strong and complete in every part, and has everywhere proved one of the most attractive and best paying attractions in America. Now filling time in all the principal cities for next season. Please send open dates to JENNIE KIMBALL, Directress, Mission Office, New York.

SEASON 1883-84.

Second Starling Tour of the Beautiful,
Emotional

BERTHA WELBY

SUPPORTED BY A

Company of Legitimate Artists,
Under the Management of H. A. D'ARCY.

REPERTOIRE:

NANCY SYKES, ADRIENNE, JULIA,
JANESHORE, CAMILLE, ROSALIND.

OLIVER TWIST will be the piece de resistance.
Miss WELBY appearing as Nancy Sykes, in which
character she has no living equal, every Saturday night
and at the request of Managers. TIME ALL FILLED.
Address to UNION SQUARE, NEW YORK.
FRANK G. SON, Representative.

WANTED.

A FIRST-CLASS ADVANCE
AGENT.

Address or call on

KATHERINE ROGERS,
240 W. 14th Street, New York.

WANTED.

Good Heavy Lead and Eccentric
Old Woman.
GOOD WARDROBE.

Applicants must send photograph and press notices.
References required. Go & salary. Company opens
October 4. Address

MARLANDE CLARKE,
Laclede Hotel, St. Louis, Mo.

New Academy of Music.
DENVER, COL.

J. C. FORRESTER - MANAGER.

This entirely new and superbly built Theatre is now
open a grand financial base, being in the hands of re-
sponsible parties. It has all the modern appliances.

ONE THOUSAND FOLDING CHAIRS.
THE FAVORITE HOUSE OF OUR LADY
CITIZENS.

We are now looking all respectable combinations for
theatrical and musical companies. POPULAR PRICES PREVAIL. Ad-
dress N. C. FORRESTER, Denver, Col.
Consequent upon the gathering of the Grand Army,
Savoy's Troupes, Gaudin, and our Mining Expon-
sion, Denver will be overflowing with visitors during the
coming Summer, Autumn and Winter.

Notice to Managers and Actors

Managers and actors are hereby respectfully notified
that

Fanny Davenport

by duly executed papers procured by the Messrs. Con-
sort Bros. at their branch offices in P. R. S. has obtained
the exclusive privileges in SARDOUS' Drama of

FEDORA

for the United States and Canada, and that in the event
of any attempt making to produce printed or simulated
versions of

FEDORA

no firm will be called upon by all legal measures and at
own expense to protect

Miss Davenport's

EXCLUSIVE OWNERSHIP OF ALL THE STAGE
RIGHTS IN FEDORA

EDWIN H. PRICE, Canton, Pa.

SECOND SEASON

OF

Shook and Collier's

LIGHTS O' LONDON

COMBINATIONS,

UNDER THE AUSPICES OF MESSRS. SHOOK
AND COLLIER.

UNION SQUARE THEATRE, N. Y.

An unqualified and an assured success at the Union
Square theatre and wherever else performed.
This thrilling drama will be performed with especially
selected companies and with all the scenery, properties
and mechanical appliances used at the above theatre.
Received nightly with thunders of applause and roars of
laughter, tears of sympathy, and replete with pictu-
resque sketches, vivid portraits, striking situations,
magnificent stage settings, original light effects, and
many other features of telling interest.
Scenery by the world renowned Richard Marston.
Mechanical effects by G. R. Wines. Properties by
Messrs. Hudson and McIlrath, J. W. Collier, Director.
For further particulars see advertisements.

POPE'S THEATRE.

ST. LOUIS, MO.

WEEK OF OCT. 14 OPEN,

ALSO

NOVEMBER 12.

Combinations Apply Immediately by

Telegraph.

CHAS. POPE.

HARLEY MERRY'S

SCENIC STUDIOS.

FLATBUSH, BROOKLYN, N. Y.

THE LARGEST IN THE WORLD.

PAINT FRAMES FROM 40 FT. TO 90
FT.; CARPENTERS' SHOPS, 45
FT. AND 90 FT. x 25.

Scenery Delivered Free to New York
or Brooklyn.

TEXAS.

Harmony Theatre (New), Galveston.
Seating capacity, 1,100.

Gray's Opera House, Houston.
Seating 1,000, being the largest Theatre in the city.

First-class attractions desired time with connecting
dates in other cities in the State will please call on or
address
L. E. SPENCER,
Union Square Hotel, N. Y.

P. S.—Managers looking at the Harmony in Galveston
are certain of their dates.

1883 SEASON 1884

THE HANLONS.

Le Voyage En Suisse

TIME ALL FILLED.

Address JOHN G. MAGLE.

WILL J. DUFFY.

Business Manager
JOHN F. WARD.
SEASON 1883-84. Address New York Mirror.

CALL.

Eddie Ellsler Company.

The ladies and gentlemen engaged for the EDDIE
ELLISLER COMPANY will please assemble at the
STANDARD THEATRE.

MONDAY, SEPT. 27, AT 12 O'CLOCK, NOON
BROOKS & DICKSON, Managers.

FIRST TIME IN AMERICA

Mortimer Murdoch's Great Eng-
lish Melodrama.

HOOP OF GOLD.

Under management of

LESLIE ALLEN and CHARLES OVERTON.

Produced with Magnificent Cast and
New Scenic Effects

Brooklyn Grand Opera House.

MONDAY, SEPTEMBER 17.

MR. CHARLES

WYNDHAM

AND HIS CELEBRATED

Criterion Theatre Co.

UNION SQUARE THEATRE

EVERY EVENING.

Mr. HOWARD PAUL begs to announce the

FAREWELL VISIT

Of this Popular Actor and Company, previous to their

reappearance next Easter in LONDON.

HYDE & BEHMAN'S
THEATRE.

35th ST. & BROADWAY.

KNOWLES & MORRIS,

Lessees and Managers.

WILL OPEN AS A

FIRST-CLASS COMBINATION
THEATRE.

OCTOBER 15, 1883.

OPENING ATTRACTION:

Thatcher, Primrose & West's
Minstrels.

Combinations desiring time address

THEO. MORRIS,
Grand Opera House, Brooklyn, N. Y.

WHITNEY'S

Grand Opera House.

DETROIT, MICH

WEEK OCT. 22 NOW OPEN.

FOR FIRST-CLASS ATTRACTION.

Address C. J. WHITNEY, Detroit, Mich.

New Orleans Theatres

GRAND OPERA HOUSE.

ST. CHARLES THEATRE.

ACADEMY OF MUSIC.

Address all business communications to

D. BIDWELL, New Orleans, La.

Masonic Theatre.

AUGUSTA, GA.

Population 36,000

handsomest in the South.

Attractions wanted for December and first two weeks

in January.

Special attraction for 10th and 15th of May; City will

be filled with visitors.

SANDFORD H. COHEN, Manager.

TO LADY STARS.

Two Strong, New Plays.

Also suitable for emotional, the other for brilliant
socially star.
No translation. No adaptation. Everything original.
Address the author,
G. F. PROVOST,
Union Oct. 15, American Hotel, Philadelphia, Pa.

TOUGH AND TRUE.

THE POPULAR PROTEAN

AND

VERSATILE Character Artist

ALFRED P. BEAVEN

Will shortly inaugurate his season in a four-act sensational drama, written expressly for
him, entitled

TOUGH AND TRUE,

Supported by the young and emotional actress,

MABEL ARNOLD.

No expense has been spared on the elaborate pictorial stand work and lithographs illustrating the thrilling
tableaux starting situations, and sensational effects of the play. Time rapidly filling. Address all communi-
cations to

JOE. FELAN, Business Manager, Morton House, New York.

COLTON. DOES IT GO? HUNTINGTON. WELL, IT DOES.

And the season opens in Buffalo, Sept. 17, week; Detroit 18th, 19th, 20th; Cleveland and Cincinnati to follow.

THE TWO WELL-KNOWN YOUNG AMERICAN ACTORS,

HARRY COLTON & WRIGHT HUNTINGTON

1883-4 Will Star Jointly this Coming Season. 1883-4

Supported by the greatest living Melodramatic Artists,
MISS ANNIE WARD TIFFANY, in her original creation of THE ADVENTRESS,

In J. J. McCLOSKEY'S greatest success, entitled
KENTUCKY,

As played at the Windsor Theatre, New York, week of June 25 (the hottest of the season), to crowded houses,
supported by a company of recognized ability. New printing and novel effects.

For time address COLTON & HUNTINGTON, Managers, care SPIES & SMART, 12 Union Square, or
as per route.

AGNES VILLA COMBINATION.

Supporting the noted Villas, Agnes W., Sam B., Little Lucie.

Permanent address, care Journal Job Print, Indianapolis, Ind.

Season of 1883-84.

SECOND SEASON

OF

BARTLEY CAMPBELL'S

PHENOMENAL SUCCESS, THE

"WHITE SLAVE."

A POWERFUL DRAMATIC COMPANY.

New and Picturesque Scenery and
Effects.

Address all business communications to
En route. HARRY KENNEDY.

TONY PASTOR'S

OWN COMPANY.

Success Greater than Ever!

MARCHING ON FROM TRIUMPH TO

TRIUMPH.

America's Best and Favorite Comedy

and Vaudeville Entertainment.

TONY PASTOR

Appears at every performance with his own selected

stars.

Cohoes Opera House,

Cohoes (Pop. 30,000), Albany Co., N. Y.

WILL OPEN FOR SEASON, SEPT. 3, 1883.

Only Theatre in the City,

no one of the most complete and handsome in the State.
Seating capacity 1,000. Scenery and appointments new
in first-class. Stage 40x70.
or dates and terms, apply to P. J. CALLEN,
P. O. Drawer 20, Albany, N. Y.
N.Y. SPIES & SMART, New York.

BURWELL'S

NEW OPERA HOUSE

Henderson, North Carolina.

A new complete and ready to book dates. Seating
capacity 800. As fine as any in the State. With all
modern improvements. Forty miles North of Raleigh,
in the Raleigh and Gaston Railroad. Companies going
North or South can stop over without losing a single
night. Terms reasonable. Address
BURWELL, BRUN & CO.

McDonald's Opera House

MONTGOMERY, ALA.

On the ground floor. No stairways to climb. First-
class in all respects. Seats one thousand.

RENT OR SHARE.
Terms, dates, etc., address
G. F. McDONALD, Montgomery, Ala.

1883-84. 1883-84.

FOOTE, "RICHARD" FOOTE,

RICHARD FOOTE AS RICHARD III.

Magnificent printing; gorgeous costumes and scenic
effects; picked company—Louis Mathias as Richmond,
Madame Hubert, "The Rector" of America, as the Duke
of York; negotiations pending with one of society's
favorites for the part of Lady Anne. This is the third
starling tour of Mr. Foote, and it promises to be freighted
with golden returns, surpassing even the generous re-
cognition of last year.

Season opens November. A few advanced pupils, pro-
fessional or otherwise, ladies or gentlemen, not used in
costume and dramatic action. Studio hours, 2 to 4. Call
or address,
325 West 23d Street.

Season 1883-84. Address office, 35 Montgomery Street.

FOR SALE.
One Practicable Boat, and two Authors for Garden
Seeds.
Inquire at Murray's Office.

AMERICAN TOUR.

RHEA.

TIME ALL FILLED—COMPANY COMPLETE.

1883 SEASON 1884

CHARLES BOWSER.

STAR OF THE

SPARKS COMPANY.

FRANK SANGER, Manager.

FRED. STINSON,

Manager for

MODJESKA

'83—FAREWELL AMERICAN TOUR—'84
Dates all filled. Company completed
Permanent address, Clarendon Hotel, New York.

Edwin F. Mayo.

Leading Juvenile.

With JENNIE YEAMANS CO., Season 1883-84.

Max Figman.

SINGING COMEDIAN AND STAGE MANAGER.

Has sung and acted in and staged the following
operas and burlesques:
Fatinella, Boocaccio, Indulgence, Pizarro, Manette, Ri-
vetta, Bohemian Girl, Perichola, Grande Duchesse,
Pinaflore, Billie Taylor, Merry War, Royal Mid-
night, Donna Juanita, Patience, Chimes of
Normandy, Cinderella at School, Evangeline, Count
the Corsair, Babes in the Wood, etc.

For SUMMER SEASON, Stage Manager at Fort's
Academy of Music, Baltimore. Specially engaged for
August at West End Pavilion, New Orleans.

AT LIBERTY FOR 1884.

Harriet Webb,

THE DISTINGUISHED READER

and teacher of advanced education and thorough and
instruction. Voice culture a specialty. Professional or
amateurs coached. Plays read and criticized.

360 West 23d Street.

T. Q. Seabrooke.

With Gus Williams.

ELVIE SEABROOKE.

With "Bunch of Keys," No. 1.

Camille Kinzey.

JUSTINE IS ONLY A FARMER'S DAUGHTER.

Season 1883-84. J. E. Foote.

JERSEY CITY

Academy of Music.

WILL SHARE OR RENT.

Season 1883-84. Address office, 35 Montgomery Street.

FOR SALE.
One Practicable Boat, and two Authors for Garden
Seeds.
Inquire at Murray's Office.